

Architectural
Library

MAR 13 1939

DESIGN

CREATIVE ARTS • INDUSTRY • LEISURE • EDUCATION



FEB. 1939

35c

A WEALTH OF CERAMICS IN

HANDSOME
BINDING
\$5.50
POSTPAID



A DECORATIVE ART COLLECTION

50 plates 11" x 14" ■ beautifully reproduced in halftone and color ■ fine portfolio
 ■ discriminating selection from museums and contemporary designers to meet the urgent
 needs of teachers of design and art appreciation ■ simplifies research for illustrations
 ■ stimulating ■ practical ■ easily available ■ covers a wide range of art problems:

decorative landscape	glass	motifs from nature
use of the figure	masks	design related to form
textiles and costumes	jewelry	selected animal motifs
rare embroideries	metal	art adaptations
modern art motifs	enamels	units and borders
art in industry	crafts	basic art structure
pottery and tiles	color	composition problems
art of orientals	ceramics	comparative studies
primitive peoples	costumes	design techniques

DESIGN PUBLISHING COMPANY

FELIX PAYANT
EDITOR

PAUL GRIFFIN
ADVERTISING MGR.

JOSEPH LANE
CIRCULATION MGR.

ADVISORY EDITORS

H. Rosabell MacDonald,
Chairman Art Department,
Art and Music
High School, New York.

Alfred E. Pelikan,
Director Milwaukee Art
Institute, Milwaukee.

Jane Betsey Welling,
Associate Prof. College
of Education, Wayne
University, Detroit.

Ray Faulkner,
General College, Uni-
versity of Minnesota,
Minneapolis.

Marion E. Miller,
Director of Art, Public
Schools, Denver.

F. Elizabeth Bethea,
Head of Art Dept.,
Louisiana Polytechnic
Institute, Ruston.

Mary Albright Giles,
University Schools, Ohio
State Univ., Columbus.

R. Guy Cowan,
Design Consultant,
Onondaga Pottery,
Syracuse, New York.

Elizabeth Gilmartin,
Director of Art, Public
Schools, Toledo.

Grace Sobotka, Assoc.
Prof. of Art, George
Peabody College,
Nashville, Tennessee.

DESIGN

VOLUME 40

NUMBER 7

FEBRUARY 1939

COVER DESIGN—DRAWING LESSON, Elementary School Children, Detroit, Mich.

THE EDITOR'S PAGE 1

ARE ARTISTS INTELLIGENT? 2
By Emily Farnham

THEY WERE MARRIED! 3
By Steven Dohanos

HENRY DREYFUSS DESIGNS NEW "CENTURY" TRAIN 5

PAPER SCULPTURE 7
By Oscar Roed, Jr.

THE ART PROGRAM IN NEW ORLEANS 8
By Annabel J. Nathans

A COSTUME DESIGN PROBLEM 9
By Ruth Austin

MAKING A FLOATED DRAWING 10
By Henry W. Pfriender

INDUSTRIAL DESIGN PROBLEMS FOR STUDENTS 11
By Sidney G. Warner

MODERN MONOGRAMS 13

HIGH SCHOOL PUPILS MAKING POTTERY 14

MORE ACTIVITY IN ART EDUCATION 15
By L. E. Fisher

A LETTER TO HIGH SCHOOL ART STUDENTS 17
By Margery Wheeler Brown

THE NEW YORK WORLD'S FAIR 19

CAN IT BE PURCHASED AT THE DIME STORE? 20
By Verna Wulfekammer

MOTION PICTURES 21
By Elias Katz



Published monthly except July and August by Design Publishing Company, Inc., 20 South Third Street, Columbus Ohio, and New York. Felix Payant, President and Treasurer; Yearly subscription: United States and Canada, \$3.00; Foreign \$3.75; single copy, 35c. Special numbers, 50c. Copyright, 1938, by Design Publishing Company. Entered as second class matter September 16, 1933, at the Post Office at Columbus, Ohio, under the Act of March 3, 1879.

THE YOUNG ART STUDENT

The young American art student is turning to commercial work, a survey made public by Guy Gaylor Clark, art director of Cooper Union, reveals. "Outmoded channels for aesthetic expression, such as easel picture painting and sculpture are losing their attraction for the student," according to Mr. Clark, who believes that the tendencies disclosed at Cooper Union are representative of the attitude of art students generally.

Answers to a questionnaire circulated among 75 per cent of the nearly 500 first, second, and third year students in the Cooper Union Art Schools, show that only 15 per cent would like to elect Painting as a major subject next fall.

Thirty-four per cent of the students expressed a desire to major in Advertising Design, while only six students would select Sculpture. Nearly 35 per cent indicated they preferred to major in the more practical courses such as Graphic Design, Decorative Design, Plastic Design and Fashion. Architecture was the choice of fifty-three students.

The questionnaire indicated that women students, usually expected to be devoted to painting and the fine arts, according to Mr. Clark, are rapidly changing their point of view. Twenty-seven favored Advertising Design, twenty-two, Fashion Illustration, eighteen, Decorative Design, fourteen, Graphic Design and Illustration, fourteen, Painting, three, Sculpture, and four, Architecture.

"Ingenuity and originality are the prime requisites of the artist today," Mr. Clark said. "Mere facility in imitating traditional formulas can no longer be depended upon for earning a living. Art schools and colleges throughout the country have been adjusting their curricula in recognition of this change.

"The commercial fields of art such as advertising, fashion, decorative and industrial design offer the student an opportunity for employment upon completion of his courses of instruction. The student realizes the difficulty of earning a living awaiting a reputation which may or may not enable him to sell his paintings or sculptures to museums or exhibitions.

"The introduction and wide use of the camera, practically throwing the representational painter out of a job, the changes in interior decoration which provide little or no wall space for oil paintings, and the slackening of public demand caused in part by esoteric eccentricities in the current modes of painting have brought about this shift of emphasis in the study of the young art student.

"There is also under way an increasing reliance by the average business man on professional advice about art, pointing to a more optimistic future for the student. The business man is leaning more heavily upon the artist for help in presenting his message to the public. Jealousy of the competitor who has gained a larger audience through his intelligent use of art technique in business has tempted many to adopt similar methods. Recognition of the contribution of better design toward increasing sales has improved the professional prestige of the industrial artist.

"Young people who seek to earn a livelihood in art are not blind to these new developments. They see other artists in the fields of music and drama cashing in on their abilities by appearing for some commercial sponsor over the radio and find reasonable justification for turning their attention to training which will enable them to assist in the selling of goods.

"The impatience of the art student to get into the work on which he feels his future economic security depends is indicated by many of the remarks made on the questionnaires. At present we require two years of experimental preparatory work before the student is permitted to concentrate upon a selected major subject, but student opinion now strongly favors one year only of the preparatory schedule.

"The answers to the questions will act as a sort of prescription for shaping our teaching methods," Mr. Clark declared. "They reflect current trends and a reversion to the original ideas of Peter Cooper, founder of Cooper Union. His conception of an art course, was that it should be practical and today our students seem to agree.



TRAPHAGEN SCHOOL OF FASHION *For Results*

Internationally Celebrated Graduates
Intensive Winter and Spring Courses
Approved by Regents. Register Now.

The foremost school of its kind. Full or optional courses for beginners or advanced students, in Costume Design, Illustration, Sketching, Styling, Forecasting, Fabric, Analysis, Stage, Screen, Textile Design, Interior Decoration, Window and Interior Display, Fashion Journalism, Men's Fashions, Life Class. Also Draping, Grading, Pattern Making, Dressmaking, Millinery. Day and Evening. Teachers acquire professional methods for classroom or personal needs. Alertness Credits, Studio Sales Dept. disposes of our students' work. Every member of advanced classes often placed by our free Placement Bureau. Send for Cir. 10.

The Traphagen School for over ten years has won highest honors in every competition it has entered.

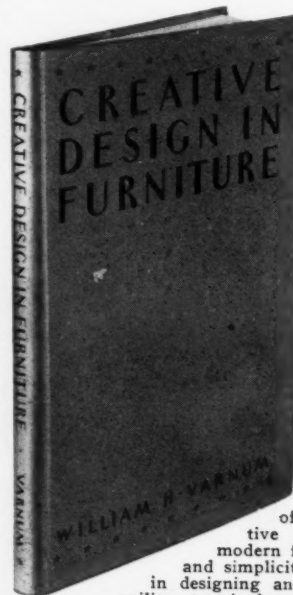
Not the Most Expensive But the Best Investigate Before Registering Elsewhere

TRAPHAGEN, 1680 BROADWAY (near 52d St.) N. Y.

THE KANSAS CITY ART INSTITUTE

Thomas Hart Benton in Drawing and Painting. Wallace Rosenbauer in Sculpture. Other talented instructors in Fine and Industrial Arts. Excellent library. Great museum of art close at hand. Low tuition. Catalog on request.

4425 WARWICK BLVD KANSAS CITY, MO.



CREATIVE DESIGN IN FURNITURE

By WILLIAM H. VARNUM

THIS book is a pioneer in the field of modern design. It presents the creative design approach to the designing of modern furniture, the keynote of which is space and simplicity. This is a new method of approach in designing and requires a readjustment of the prevailing terminology. Under this new impulse the terms volume, mass, and form assume new importance and require a new interpretation. The author has illustrated and clearly defined these terms. His work is based on an extensive analytical study of the works of both European and American designers. 160 pages; 159 illustrations. \$2.50

INDUSTRIAL ARTS IN DESIGN By William H. Varnum
For designing in wood, clay, and metal this book is a very practical guide. It covers structural design, the refinement of contours, and the enrichment of surfaces. Charts are used to show the color harmony that should exist between furniture, trim side walls, and ceiling. Workers in the various crafts will find the book stimulating and helpful. 248 pages; 421 illustrations. \$4.00.

DESIGN PUBLISHING COMPANY

20 South Third St., Columbus, Ohio

A MODERN FOUNTAIN

An arresting fountain designed by the internationally famous sculptor, Isamu Noguchi, is expected to become one of the most discussed features of the New York World's Fair. Workmen are now completing the fountain for installation in the Ford Exposition building.

The fountain, a strikingly modern abstraction expressing the feeling of power in an automobile, will be placed in the circular ramp of the building, blending with the modern "Road of Tomorrow" which is one of the outstanding features of the Ford Exposition.

The fountain depicts certain parts of the Ford automobile—the engine, connecting rod, differential and rear wheel, which splashes water into a retaining fender. A spiral gear, 18 feet tall, accents the action of the "arm" or connecting rod. Water flowing down this gear will tend to show it in motion and the water spouting from the wheel will also impart a dynamic quality to the whole fountain.

The base of the fountain is 12 feet in diameter. It is constructed of a special magnacite cement which is called "Tymstone."

Around the base of the spiral ramp will be comfortable seats where visitors can rest and enjoy cooling breezes and music from the Garden Court adjoining. A privet hedge is to be placed to the rear of the seats and other shrubs and plants will be planted in the ramp surrounding the fountain. An ingenious lighting arrangement will enhance the beauty of the fountain and surroundings at night.

Original plans for the Ford Exposition provided for a conventional type of fountain to be installed in the center of the spiral ramp, which adjoins Ford's Garden Court. Ford Motor Company officials, however, felt that the fountain should be modern and abstract in design to conform to the modern keynote struck by the Exposition building.

Noguchi was commissioned for the design on the basis of his outstanding work. He had won the Guggenheim Fellowship Award in 1927 and 1928 and had traveled in the Orient in 1930 and 1931. His work has attracted attention in England and Mexico and is included in many private collections as well as in such museums as the Metropolitan, the Whitney Museum, the Toronto Museum and the Honolulu Museum.

Noguchi was born in Los Angeles, California in 1904. He spent his childhood in Japan from the age of 2 to 13, when he was sent back to this country to go to school in Indiana.

Later he attended Columbia University, planning to study medicine, an ambition he abandoned in favor of sculpturing. His first experience with sculpture was in 1922 when he worked for six months with Gutzon Borglum.

In addition to the Ford commission, Noguchi has recently been honored with the Modern Plastics Award for a design called "Radio Nurse" and won the competition for the Associated Press building plaque in Radio City, New York.

Noguchi is vitally interested in modern art in industry and found the Ford fountain a stimulating assignment. He feels that contemporary artists have been slow to grasp the possibilities in interpreting industry in terms of art, but that they are rapidly coming to appreciate the vast field.

JACK LEVINE

Jack Levine, a member of the gallery's younger group, had his first one-man show, at The Downtown Gallery, 113 West 13 Street, New York, from January 17th to February 4th. In the W. P. A. exhibitions held throughout the country and at the Museum of Modern Art, as well as in major American shows held at the Whitney Museum, the Worcester Museum, the Chicago Art Institute, the Carnegie Institute, and at the Musee du Jeu de Paume in Paris, his work was singled out by many of the critics. He paints with fierce intensity and with extraordinary dexterity. His palette is rich, sombre in tone, but overlaid with brilliant flashes of color. Delicate in appearance, Levine produces canvases of enormous scale, bristling with nervous energy, and completely controlled in their unity. One feels in his paintings the strong desire of a Crusader to make this world a better place to live in.

BACK NUMBERS!

10 ISSUES OF OUR OWN SELECTION FROM THESE ISSUES:

December 1935	January 1937
January 1936	February 1937
June 1936	March 1937
September 1936	April 1937
November 1936	May 1937
December 1936	June 1937

\$2.00

You will find these back copies valuable to cut up for your illustration file, to supplement your available reference supply, for additional convenience in classroom study, and to replace copies that may have become lost.

DESIGN PUBLISHING CO., COLUMBUS, O.

1939 WESTERN ARTS CONVENTION

Grand Rapids is the location for the 1939 Western Arts Convention. The meeting occurs in May at the time when Michigan is particularly beautiful with fruit trees in bloom and when the Tulip Festival occurs in Holland. Michigan has many other points of interest beside the scenic delights which art lovers would not want to miss while en route to Grand Rapids—Cranbrook, Bloomfield Hills; Children's House and Art Institute, Detroit; "Student Union", Kalamazoo; quaint old architecture, Marshall; Crounse Craft, Howell; modern house, Midland; and the Kellogg Bird Sanctuary near Battle Creek.

The program which is not yet complete, offers already many attractions—William Zorach, Thomas Benton, D. F. Defenbacher, Charles Hobon, Constance Rourke, Archibald MacLeish's Fall of the City and a grand exhibit of America's Cigar Store Indians and Currier and Ives prints.

Grand Rapids is looking forward to the convention as an opportunity to share with others its professional enthusiasms and problems. The Grand Rapids Art Teachers Club is arranging for a room at the Pantlind Hotel where art people may drop in and become acquainted. The entire local committee extend all a cordial welcome.

FOR BLOCK PRINTS
and other art work

TWO IMPORTANT QUALITIES

TEXTURE and COLOR

Both are found in TEXTONE, a paper with personality.

12 colors—popular prices within the reach of all students.

Write Dept. D

BERMINGHAM AND PROSSER COMPANY

128 So. Sangamon St., Chicago

for folder and name of nearest distributor.

THE PRIZE WINNERS IN ANNUAL BY ARTISTS OF CHICAGO AND VICINITY

Many newcomers are included among the list of winners of eight awards totaling \$1800 to be given to artists of Chicago and vicinity in the forty-third Annual Exhibition opening at the Art Institute of Chicago on February 9, to continue until March 13.

There are 259 works of art in this exhibition, of which 233 are paintings and 26 are sculpture. The general tone of this exhibition is conservative, with certain examples included to illustrate various present-day tendencies in painting and sculpture.

DISTRIBUTION OF ACCEPTED WORKS IN SUBURBS AND VICINITY

Among the 259 works of art included in this exhibition, 179 were accepted from the city of Chicago and 54 paintings from the suburbs and cities within 100 miles of Chicago. The following localities outside Chicago are represented by one painting each: Barrington, Ill.; Bensenville, Ill.; Glencoe, Ill.; Highland Park, Ill.; Hinsdale, Ill.; Midlothian, Ill.; Naperville, Ill.; Oak Park, Ill.; Paos Park, Ill.; Park Ridge, Ill.; Riverside, Ill.; St. Charles, Ill.; and Zion, Illinois. Evanston, Ill., and Winnetka, Ill., lead the suburbs with a total of seven paintings each accepted; there were five from Rockford, Ill., and two from Glenview, Ill. Milwaukee leads the cities within a hundred miles radius of Chicago with a total of 16 paintings; there was one painting accepted from Two Rivers, Wisconsin. Indiana had two paintings represented from East Chicago, Indiana.

Among the 26 pieces of sculpture accepted for the exhibition, 22 are from Chicago and four from the suburbs. Evanston, Ill.; Highland Park, Ill., and Warrenville, Ill., each are represented by one piece of sculpture, making a total of three for the suburbs with one piece from Milwaukee, Wisconsin.

PRIZE WINNERS

(1) **THE MR. AND MRS. FRANK G. LOGAN ART INSTITUTE MEDAL** and an honorarium of five hundred dollars, to be either a purchase or an award, for painting or sculpture—to be bestowed by the Jury of the exhibition, the Committee on Painting and Sculpture to decide whether the prize shall be given as a purchase or an award—was awarded to:

MAEBLE PERRY EDWARDS, of Evanston, Ill., for her sculpture: "Portrait of L. L. Valentine,"—head of a prominent Chicagoan. The work is in plaster. Maebale Perry Edwards was born in Idaho in 1902. She studied sculpture at the School of the Art Institute of Chicago under Albin Polasek. She has received various awards: The Alliance award in 1931; The Evanston Woman's Club Prizes in 1933 and 1934, and in 1936 and 1937. Her sculpture "Jeff" is in the permanent collection of the Art Institute of Chicago.

(2) **THE MR. AND MRS. FRANK H. ARMSTRONG PRIZE** of three hundred dollars for the best oil painting by a woman painter resident of the Chicago district, awarded by the Jury of the exhibition to:

GRACE NINA STOCKLIN, for her painting "At the Dressing Table,"—warm reds and vivid greens are combined with neutral tones. Grace Nina Stocklin was born in 1913 in Wisconsin. She studied at Northwestern University for a time and graduated from the School of the Art Institute of Chicago in 1938 with the four-year diploma in Industrial Design. In her school work under Margaret Artingstall she showed ability in design; her work in painting was done under Hubert Ropp. Recently Miss Stocklin has been teaching drawing and painting in the junior classes. This is the first time Miss Stocklin has exhibited in the Chicago exhibition.

(3) **THE WILLIAM H. BARTELS PRIZE** of three hundred dollars for a painting by a Chicago artist, awarded by the Jury of the exhibition to:

HARRY MINTZ for his "Spring Landscape Near Galena." Harry Mintz was born in Poland in 1904, where he studied art. He came to the United States in 1913, later exhibiting at the Art Institute for five years, and in 1937 he was awarded the Eisendrath Prize in the Exhibition by Artists of Chicago and vicinity. Mr. Mintz has exhibited widely in the United States, receiving various awards and honorable mentions.

Work by him is in the Academy of Fine Arts, Warsaw, Poland, and in the Modern Museum, Tel Aviv, Palestine. Mr. Mintz was awarded honorable mention for an architectural subject in the 49th Annual Exhibition of American Paintings and Sculpture in 1938.

(4) **THE MR. AND MRS. JULE F. BROWER PRIZE** of three hundred dollars for a painting by an artist who is a resident of Chicago and who has reached the age of forty years, awarded by the Jury of the Exhibition to:

LOUIS RITMAN, for his portrait of "Sadie Bel,"—a young girl holding a basket of flowers standing in a doorway, a window in the back looks out on a landscape. Louis Ritman was a pupil of William Chase, John Vanderpoel, W. J. Reynolds, studying at the Art Institute of Chicago and Ecole des Beaux Arts, Paris. He is a member of the Faculty of the School of the Art Institute and was the recipient of the Logan Prize at the American Painting and Sculpture Exhibition in 1930, while in 1932 he won the Harry A. Frank Prize in the Chicago Artists' Exhibition. He is the winner of various other important awards all over the United States: the Silver Medal, the Panama International Exposition in 1915, the Hallgarten Prize of the National Academy of Design in 1918. Mr. Ritman has exhibited regularly at the Art Institute since 1907.

(5) **THE CLYDE M. CARR PRIZE** of one hundred dollars for a meritorious work in landscape, awarded by the Jury of the exhibition to:

NICOLA ZIROLA of Chicago, for his painting—"Summer Park Scene," a landscape in green and grey tones. He graduated with a diploma in 1931 from the School of the Art Institute of Chicago after studying for nine years in both day and night school. His principal instructors in painting were George Oberteuffer and Louis Ritman. Mr. Zirola is a painter, sculptor, etcher and lithographer. He worked his way through art school by carving stone. He has exhibited widely all over the United States; with a one-man show at the Art Institute of Chicago in 1936. In 1938 he was awarded the William H. Bartels prize in the Chicago Exhibition.

(6) **THE JOSEPH N. EISENDRATH PRIZE** of one hundred dollars for a work of art in any medium by an artist who has not exhibited for more than five years, awarded by the Jury of the exhibition to:

MALCOLM HACKETT of Chicago, for his oil painting of—"Young Girls"—in brilliant reds, yellows and blues. Malcolm Hackett was born in 1903 in Duluth, Minnesota; he studied at the School of the Art Institute of Chicago for three years, receiving honorable mention in still life painting. His principal instructors were Laura Van Pappelendam and Louis Ritman. He has exhibited in the Chicago Exhibitions since 1934. Mr. Hackett has recently done murals for the Skokie School in Winnetka, Illinois, mural panels for the Public School Arts Society; a mural in Lincoln School, Oak Park, Illinois.

(7) **THE MUNICIPAL ART LEAGUE PRIZE** of one hundred dollars for portraiture in any medium, awarded by a committee of three members of the Municipal Art League composed of Mr. L. L. Valentine, Mrs. W. W. Seymour, and Mr. Paul Schulze, awarded to:

C. WARNER WILLIAMS of Chicago, for his bas-relief, "Study of Children."

C. Warner Williams was born in Henderson, Kentucky. He studied sculpture under Polasek, Zettler and Iannelli at the School of the Art Institute of Chicago. He is the winner of many prizes in sculpture, such as: The Rosemary Ball Prize in 1930; the Studebaker Prize in 1931; the Hancock Prize in 1932; the Hoosier Salon, Chicago; the Daughters of Indiana Prize in 1937; the first sculpture prize of the North Shore Art Association in 1937. His work is found in many public schools, churches, hospitals, universities, and serves as memorials in various important places, in Michigan, Indiana, Illinois and Kentucky.

(8) **THE MUNICIPAL ART LEAGUE PRIZE** of one hundred dollars for a work of art not represented in the Municipal Art League Collection will be awarded by a postcard ballot by the membership of the Municipal Art League.

THE EDITOR'S PAGE

PUBLIC SCHOOL ART VS. LIFE

It is very interesting to notice that almost any school curriculum or almost any art teacher will place high among the important objectives, appreciation of art in everyday life. And indeed that is important not only for the individual but for society as a whole. It is generally conceded that the average American is but mildly, if at all, responsive to works of art about him. Few persons really are sensitized to the major art expressions of the past. So, if our public schools do aim to develop this kind of sensitivity in the individual and thus help him towards rich and full living, that is good.

But the gap between the objectives and the results is often great. And it is what the schools do towards achieving this objective that should be given careful study and consideration. In the first place if the situation in the class room is so vastly different from those to be met in life there is little chance for much carry over. And what happens in the average art course in the average school? In the first place the whole procedure is often conceived as Public School art. The very nature of this situation separates it to a large extent from the life of the individual. Then things all happen so differently in Public School art than they do in life. Children quickly sense there is something maladjusted. In life, very real, very exciting problems have to be met such as walls to paint the proper color, pictures to be painted to fit a certain wall space, or panel or screen. There are clothes to plan, make and select; there are countless things that come very close to the individual's life—even the young pupil in the grades. In the kindergarten and often first grade, all seems to be well related to the child's life. What the art lesson, detached in so many ways, has to offer the individual does not ring true to life—it is a special system devised especially for the school. The children may be eager to use color, yet the art syllabus and the teacher talk of color wheels and complementary color schemes just made for nothing but to satisfy something mysterious about school.

In everyday life, pictures drawn with an individual style and not according to the drawing books receive much comment by the public, the critics and the museums. In school the pupils have to make set exercises to illustrate theories of ellipses, handles and spouts—each more stultifying than the other because they have little to do with the individual or his everyday life. The individual may be full of the urge to paint in a particular way to give form to something on his mind and to fill a certain place. Perhaps it is very large. In many schools today the teacher speaks of radiation, or balance and exercises are made on nine by twelve manilla paper. Even this with most of us is associated definitely with long rows of desks, small pieces of wax crayon, small wall space and small everything.

Fortunately there is a definite change for the better of late. But it still is a question how schools can expect to arrive at an appreciation of art in everyday life when all through the child's school life he has been impressed in every way, that school is one thing and life is another. In other words Public School art is one thing. It uses a set of materials, exercises, words and attitudes that are found nowhere else. And in so many cases the teacher or supervisor of Public School art in so many ways suggest that what the world authorities consider art is far different than what the Public School calls art.

FELIX PAYANT.

ARE ARTISTS INTELLIGENT?

By EMILY FARNHAM
UTAH STATE AGR. COLLEGE

Is the mind an important factor in the production of a work of art? The unconvinced point to drawings and paintings of unquestionable aesthetic quality coming from the mentally subnormal, even the insane. Problem children in our schools are shunted into art classes as a last resort, where many of them unfold in the sunshine of expression and develop into better human beings, starting the theory that art is for the stupid and the unsuccessful. Professors of science scorn the field of art as one requiring little mental acumen; some of them influence their students to think in the same way.

I think it is time we took the sissy, dumb and peculiar connotations out of art. How? By presenting scientific proof of the true art situation; by presenting convincing and readable articles—about pregnant and salient art topics—in newspapers, magazines and books. The American public that refuses to put its hair up and have its vote dictated is smart enough to be given a written look-in on what art is all about. I propose a campaign for the enlightenment of the populace—about art. And I begin my contribution by investing the relation of art to the mind.

It's time somebody began writing in defense of the artist's mind. Those who understand art can tell pretty well the quality of the artist's mind and the degree of its development just by studying the artist's work, whether painting, sculpture, vase or building. We who have been in art work very long know that really good art comes from really good minds, the quality of the art being in direct proportion to the quality of the mind concerned in its production. Of course the layman doesn't realize this, and even if we were to give him the idea, he'd probably insist, "But I think that art is mostly a matter of instinct or intuition, and that an artist has to be born with that intuition." And then he'd say, of course, that he himself couldn't draw even a straight line.

We don't write any more about "art and the hand" or "art and the fingers." We know that physical facility doesn't make art great. Nor do we write very much about "art and the tool" or "art and the medium." We know that when there's something important to be said, any tool or medium will do. These things—the hand, the tool, and the medium—are only servants, handmaidens to the mind and the emotions.

Art is concerned with the emotions. Emotion of a splendid, vital sort merges with intellect when a great work of art is born through pain and strain and sweat. During the aesthetic act emotions filter through the mind, are colored there by all the experiences, fears, attitudes, prejudices, and beliefs that go to make the mind. And mind and emotion together mold the art to their inevitable pattern, for good or bad.

Is the mind more important than emotion in this process of creation? We all know that art to be worth very much must make a statement, which often becomes the most important quality of the art. It is the statement, the meaning, the (at its highest) universal concept that influences the minds and lives of men, changing the world. What is the source of this statement? Color, line and form—the raw materials of the artist—belong to both the mental and emotional realms. Emotional factors are but servants that uphold and advertise the thought. The statement comes from the mind alone. It may be augmented by the emotions. But it comes from the mind, and it is the mind which must hold on to it, keep it high, make it live during the creation of the art.

If the mind concerned in the creation of a work of art is tolerant and large, then the finished work is large in the connotations it provokes. Generosity, joy in the accomplishments of others, other-mindedness in all its forms release art giving it freedom and a relenting quality close to the quality of forgiveness as an act. Art from minds full of intolerance, didacticism, prejudice and jealousy is always, must be, little.

If the mind is broad, mobile, adaptive, elastic, open to change, then it will grow. It will be blessed by greater rich-

ness and wisdom with the years. And the art that it produces will reflect the mind's growth like a placid pool reflects the slow growth of a flower on its bank. If the mind is closed and set, so is the flower; and the pool reflects not growth, but death.

The art of a mind that is alert, dynamic and alive naturally reflects its time. And I don't mean in subject matter, but in spirit. The spirit of today—changeable, speedy, noisy, free (in America) and insolent—is essentially different from any that the world has ever held before. Today's spirit is no exception in this respect. Each art spirit in the past has belonged to its own peculiar age. Civilization progresses at a continually greater rate of speed. The first age was the longest, and each succeeding age has been shorter than the one before. Today we live in an era of such dizzying rapidity of change that, if we are to belong to our time, we must continually adjust. In the last twenty-five years have come, among other things, the radio, the talking-picture, the USSR, the animated cartoon, Fascism, Nazism, G-men, the A. F. of L., Neon lights, social security, and the W. P. A. Any artist who's producing sleepy, Victorian art today simply isn't being honest—or else his mind is sleepy and Victorian like his art. It's the mind, not the art, which must adjust. The art reflects the adjustment of the mind.

A mind that is full of experience will produce an art that is worth much to the world. The more vicissitudes the mind weathers, the more personalities it encounters, the more experience it has in every way, the richer its expression and contribution.

A mind that knows respect will learn more readily. Holding respect for all things real, it learns to cherish true life values. Sensitive to such values through respect for them, it learns to penetrate readily sham and pretense and veneer to lay bare character, so important to the artist, underneath.

A mind that knows well humility (and a mind that knows respect will know it) knows that there is always room for improvement in its art. Humble before the work of others it is able to place its own beside and compare impartially. So comes growth. Strangely, with growth comes greater humility still, as if, as the mind grows, it glimpses greater and greater possibilities ahead. Vision enlarges as the mind ascends.

When the mind of the artist is full of tenacity, able to persevere and concentrate, then the artist is strong in his belief in himself. He is able to stand alone. He is independent. He is able to overcome negative, destructive forces. Without dogged stubbornness no original artist can continue.

When the mind of the artist is full of desire for art experience, all of these qualities which I enumerate are acquired more readily in proportion to the intensity of the desire. When this desire assumes the proportions of a passion that burns and compels, then the mind is clarified and becomes possessed of not only insight and intuition but also tremendous power for rapid growth. Then are and mind grow apace, beautifully attuned, like the mind and body of a hound in chase yearning for the prize ahead.

Emotional sensitivities, strained through the sieve of the artist's mind, impress themselves like telltale stains upon the work of art.

An artist cannot know, except by subjective intuition, just what the quality of his own mind is. But when he nourishes these mental qualities—tolerance, elasticity, alertness, richness of experience, respect, humility, tenacity and the art passion—and when he also cultivates honesty and impartiality with his own mind, meeting it face to face now and then, he accomplishes the most that he can towards producing a great personal art. Beyond this he is at the mercy of his inheritance.

I believe that many artists have cherished and do cherish just such qualities. Such a path is not an easy one. It is not the path of a stupid mind.

THEY WERE MARRIED!

COMMERCIAL AND FINE ART

I never went by the market place in Charlotte Amalie without getting a good idea for a painting so I invariably stopped to shop for both an idea and a basket of vegetables. This particular day it was tomatoes that looked too tempting to pass by.

"How much are your tomatoes, please?" I asked the dusky-skinned Virgin Islander. She pointed to the tomatoes and a pile of mangoes and said, "They are married."

"How much for just the tomatoes?" I insisted.

"The tomatoes and the mangoes are married. They are eight cents and you must take them both. I can't sell them separately. They are married!" This was courteous but final and I gave her the eight cents complying once more to a quaint custom.

Tomatoes being scarce in that far away seaport sold very fast. Mangoes grew on every tree at that season and were so plentiful they were hard to sell. Thus the marriage ceremony.

So it is with me. But my market is not a vegetable market—it is an advertising art studio and the town is not Charlotte Amalie but New York City. And, I am not an easy-going, carefree native of the slow, sunny West Indies but a busy artist in hasty Manhattan. My product is my own art work and not tomatoes and mangoes. My work is both fine art and commercial art and I say, "They are married!"

Fine art and commercial art contribute to one another. Commercial art is very disciplinary. I call it the wife! Fine art is more adventuresome—the husband.

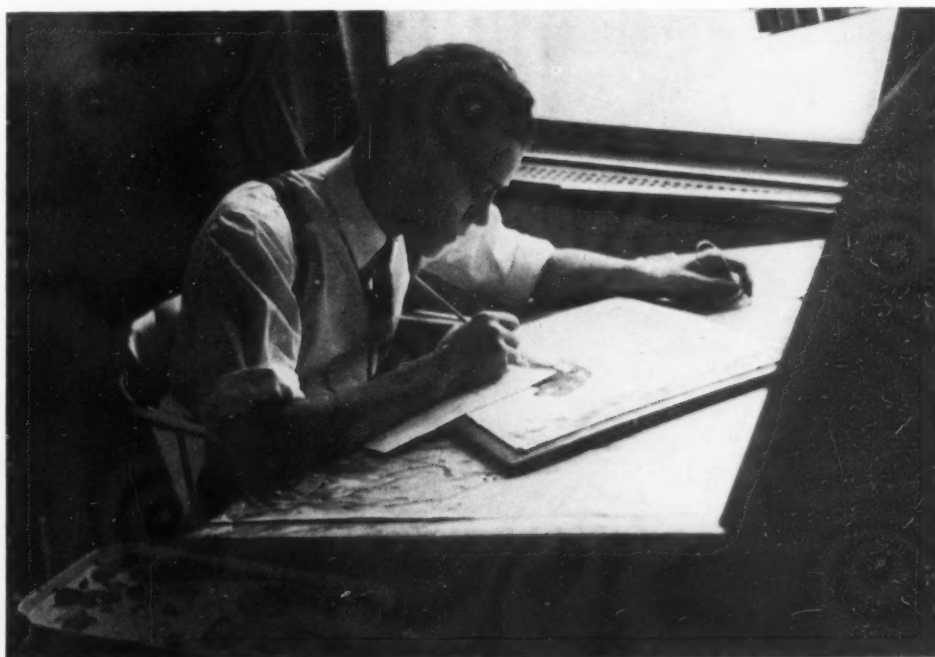
In the past ten years of studio life I have been exposed to the rapid changing styles and techniques, ever changing equipment, and above all the influence of a host of artists at an impressionable age. I believe that a commercial art studio is a real proving ground for an artist—an excellent place to find out what's wrong or what's right about your work—in a hurry! Along with my commercial art in the past few years I have had some swell adventures in fine art. In a night class at the Cleveland School of Art I painted my first water color of a bowl of petunias and I decided to make "fine art" my hobby. Having to work for an income I had taken up commercial art—doing hand lettering for a while and later decorative design, visualizing and then finally full-fledged illustration.

Fine art was a separate thing to me in those early days because I felt that my experiments in water color paper, engraving wood, and the litho stone were not particularly necessary to the routine requirements of a good advertisement. I carried along my work and my hobby separately and in each I tried to think separately.



VEGETABLE MARKET AT CHARLOTTE AMALIE—VIRGIN ISLANDS.

THE ARTIST AT WORK IN HIS NEW YORK STUDIO.





The Annual May Show at the Cleveland Museum of Art was my first incentive to submit my side line work to public criticism. I had already been in a commercial studio for a couple of years when this new bug got me. The year being that now famous crash year, 1929, I was surprised to have my things accepted—and by a very critical out-of-town jury. With a taste of success I lived for that show the next few seasons and I submitted the full quota allowed one artist. Meanwhile I was busily working on advertisements for Westinghouse Refrigerators and all manner of other products. The daily routine of commercial work was broken every year by a two or three or four week trip to some distant spot to just paint. I would be on my own with no restrictions, no art director hanging over my shoulder, no delivery date—just painting and being out in God's great open spaces.

Those were confusing times for me because it was so grand to have the carefree weeks of painting and so difficult to get back to the trials of commercial studios. And so, whether I was in Maine, Pennsylvania, Ohio or in the Virgin Islands I felt the conflict. Was it better to settle completely down to commercial art as a business or to yield to the desire for that ideal life of a painter? It always seemed there was a choice to make never allowing me any peace of mind.

When I did a fine art thing, a picture suited to be framed and appreciated only for itself, I avoided inserting any commercial influence and at the same time when I did a commercial job I realized that arty stuff just didn't go. I loved both fields of expression and I have done a lot of each. I have worked for ten—or is it twelve—years in commercial studios here in New York and in Cleveland so many advertisements have gone by the board. It has been a valuable experience for me even though the work has been hard. Every job was due yesterday—I can't think of a better disciplinary routine.

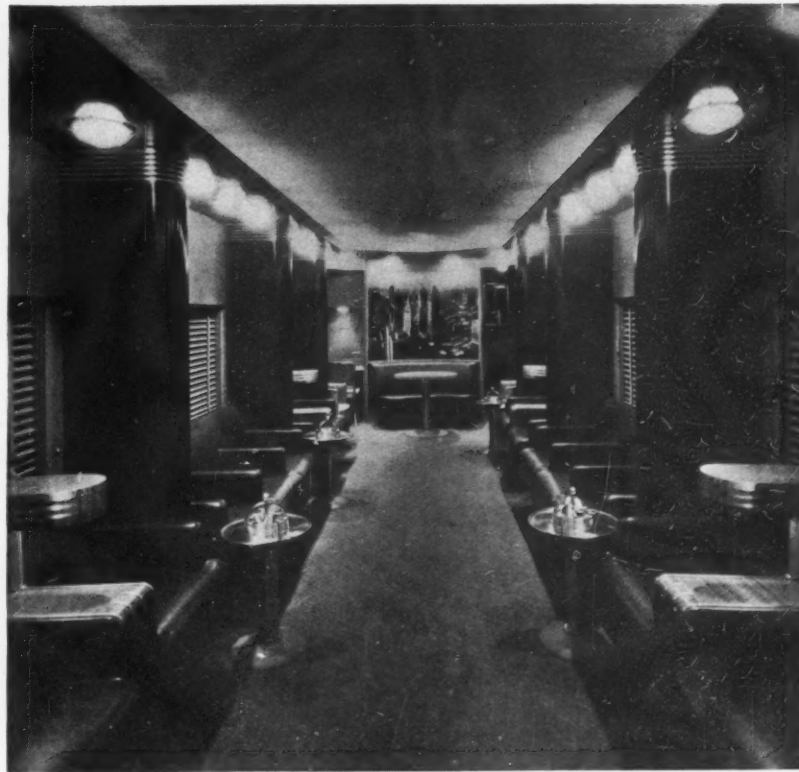
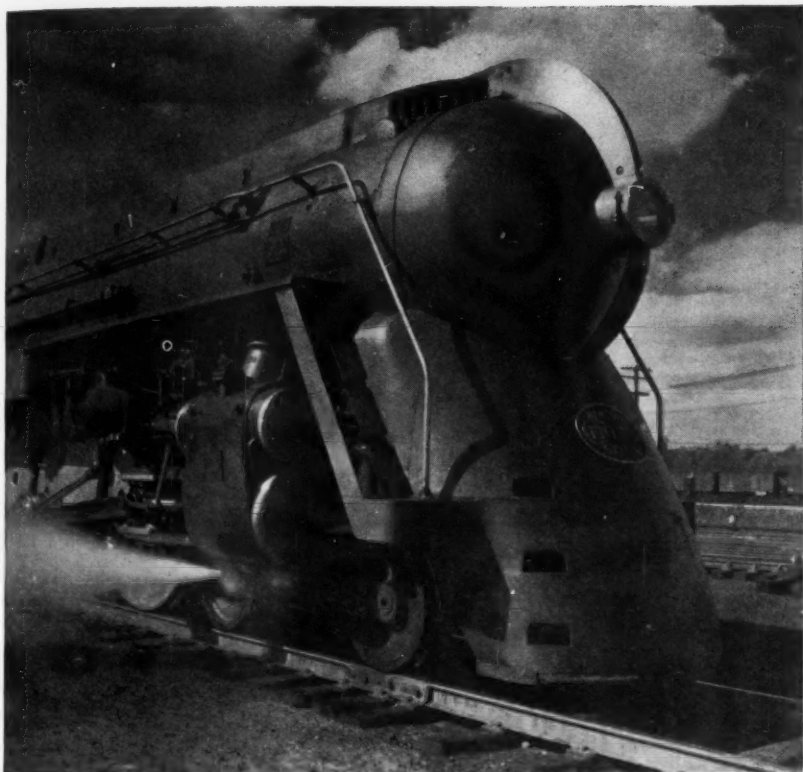
And so I tried to live between these two opposing forces for several years and it worked very well for me but I feel that I have been bringing them closer together as time goes by. I have been trying to blend the two into a style of work that gives me satisfaction. I find that one helps the other and develops therefrom a happy partnership. I feel that I have reconciled these two forces: fine art and commercial art.

So again I say, "They are married!" and may they live happily ever after.

STEVEN DOHANOS

Above: A painting for the Travelers Insurance Company selected as the best color illustration in Class magazines at the 1938 Art Directors show held at the International building in New York City.

Left: A lithograph awarded the Alice McFadden Eyre Medal for 1934 at the Philadelphia Academy of Fine Arts by Philadelphia Water Color Society.



TWENTIETH CENTURY LIMITED
NEW YORK CENTRAL SYSTEM

HENRY DREYFUSS DESIGNS NEW "CENTURY" TRAIN

As the new Century flashes along, at sixty to eighty miles per hour, over the Central's four-track route, it appears like a sleek, gray, metallic tube on wheels, the vestibules melding into each other, with the steps folded up out of sight. Its sinuous exterior unity is emphasized by its uninterrupted smooth surface and by the dark gray band, edged with blue and with two silver stripes in its center, which runs from the locomotive tender to the end of the last car, in the window area. Further enhancing its streamlined appearance are skirts curving below the car bodies, which conceal the lighting, heating and air-conditioning machinery. At its head is a powerful, streamlined locomotive, of unique design. A satin finished aluminum fin, curving around the spherical front end of the boiler, makes the new giant instantly identifiable. Aluminum painted driving wheels on this streamliner form a sharp contrast to its gray background.

This new Century, modernity translated into steel, is an advanced successor in every respect to that older Century which, because of its dignity, luxury and unsurpassed service has for years been accepted generally as the foremost train in the world. Its dignity has been emphasized by simplicity of color and design; its luxury accentuated by rich materials and numerous innovations which offer new comforts and conveniences.

Although each train is made up usually of at least thirteen units, with varying plans, furnishings and decorations for each, a simple color scheme ties it together. From locomotive to observation car the exterior is in two tones of gray, with blue and silver stripes. Throughout the interior, rust, blue, tan and gray are used in several tones and in appealing textures and finishes, complemented by the natural colors of woods, metals and leathers.

The three types of public cars—lounge, observation and dining cars—are all of new and unusual plans created by Henry Dreyfuss, one of America's foremost industrial designers, in cooperation with the New York Central's Equip-

ment Engineering Department, and the Car Builder and Lighting Fixture Manufacturers. Mr. Dreyfuss also designed two years ago the New York Central's first streamlined train, The Mercury, successful forerunner of the new Century fleet. In the Century's sleeping cars, which are all of new Pullman design, but with no open berths, every passenger having a private room, the colors and materials were selected by Mr. Dreyfuss to make the whole train a harmonious unit. As a result, there is evident throughout the train a restful feeling of spaciousness, of luxury and tempting comfort. Every car and every room is air conditioned, enabling passengers to enjoy "man-made weather" the year 'round. Even when standing in terminals the air-conditioning apparatus will be operating.

Each section of the new Century weighs about one-third less than previous standard equipment, with both provided with air-conditioning apparatus. This material reduction in weight, with no loss of strength or safety, has been obtained by the use of welded construction, using high tensile alloy steel throughout for the main structural portions of the cars and aluminum alloys for such parts as floor supports, partitions and interior trim.

The use of tightlock couplers, in conjunction with Twin Cushion rubber draft gears, is a mechanical feature which makes possible new comfort in riding, inasmuch as the train stops and starts as a unit with no uncontrolled slack between the cars or between locomotive and cars. Yet the cars are not articulated, permitting a flexible make-up of the train in response to the needs of traffic. Operation also is considerably quieter through the avoidance of metal to metal contact between moving parts at the ends of the cars. All axles run on roller bearings. The trucks, of latest improved design, have alloy steel springs and other features designed to promote maximum riding comfort to passengers under all conditions, particularly at high speeds.

A notable feature of the new Century is its lighting system, which has been designed to give a maximum of light where it

is needed most. All the lighting is soft and even; there is no glare. Even in the observation car, as in the other cars, lens lights are provided over each seat, giving greatest intensity where the passenger can use it best. The lighting system is the result of studies and experiments by Mr. Dreyfuss, New York Central and Pullman experts, lighting engineers and fixture manufacturers. It is probably the most scientifically designed system yet evolved. Its utilitarian features have been employed to create fine decorative effects.

The train also is equipped with a telephone system which makes it possible for porters or other train employes to call the dining car from any other car, to make seating reservations or to order meals to be served in the rooms.

A new and distinctive Twentieth Century insignia has been designed by Mr. Dreyfuss. This is carried in fluorescent lights as a sign at the rear of the train, and is imprinted on the stationery, magazine binders, dishes, glassware, railroad tickets and even the match covers, all of which were specially made for this train.

Radio equipment is installed in the dining cars and in the lounge observation cars, with a permanent antenna on the car roof in each instance. In the dining car a 13-tube receiving set is arranged for hook-up with an automatic record changing phonograph, so that music of any desired type may be played during meals or at any other time when the radio is not in operation. Loud speakers are built into the walls at each end of the main dining section. In the observation car a similar set, for radio use only, is installed, with loud speakers in the observation lounge compartment.

In the semi-circular vestibule of the lounge car are two cases, recessed into the wall at each side of the door. In one is a scale model of the DeWitt Clinton, the first train operated in New York State, in 1831; in the other a model of the famous 999 locomotive, which on May 10, 1893, set a new world record for speed of 112.5 miles per hour on the New York Central near Batavia, N. Y.

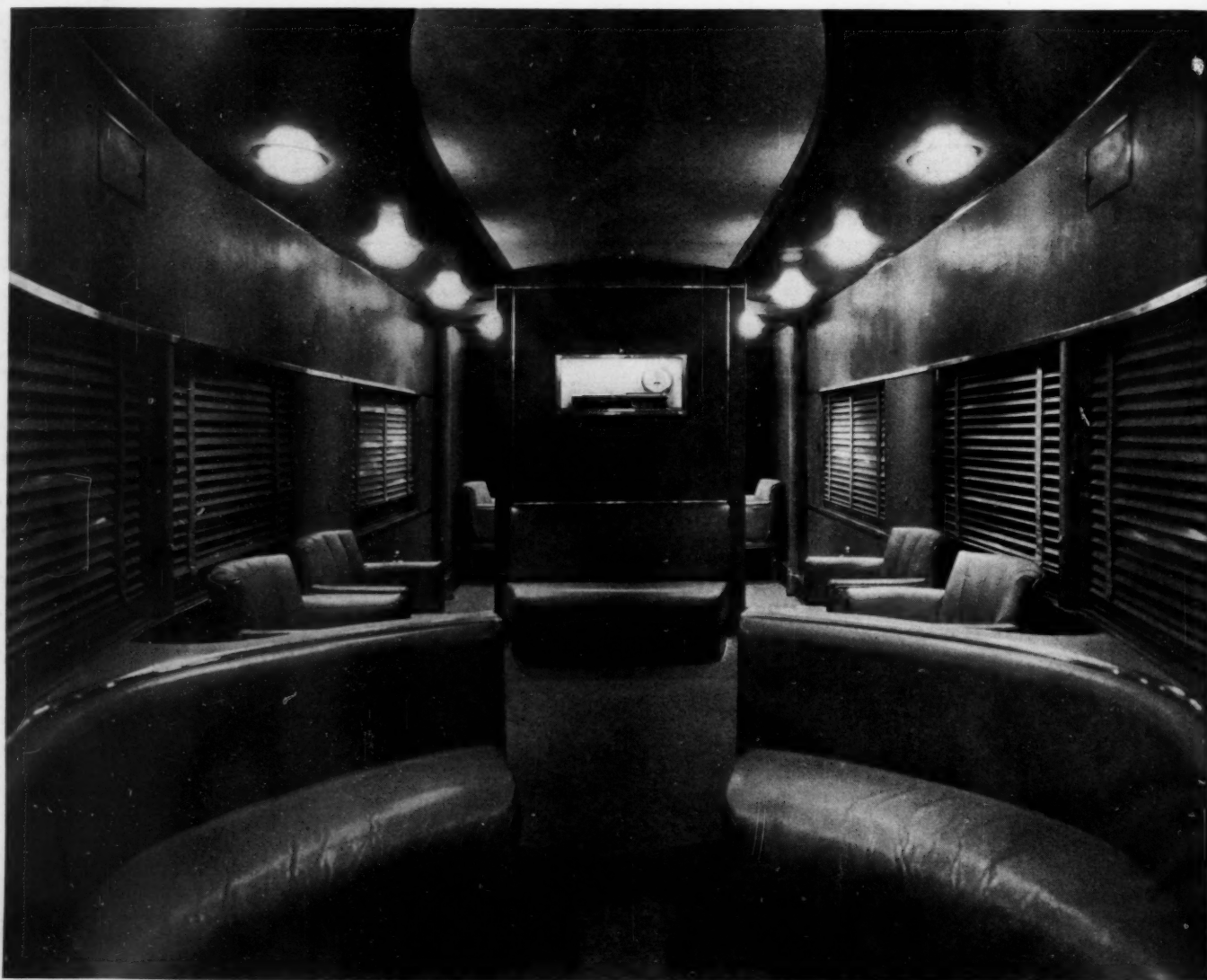
Original decorative maps, in colors, showing the route of

the New York Central System, have been placed in the rear end of two of the observation cars. In the other two observation cars are scale models of the new streamlined Hudson type locomotives, which draw the new Century. These are also in cases recessed into the walls.

The interior of the train in all its details and appointments, many of which are unique, is a veritable high-class hotel on wheels. The observation car, for instance, in its main lounge section has blue, leather built-in settees on each side of the main lounge section, which is carpeted in gray. The settees face toward the windows of the car, making possible a spacious center aisle. They are separated by narrow gun metal columns reaching to the top of the car, affording privacy for small groups. Walnut tables for magazines, and handsome, specially designed light fixtures are built in at intervals between the settees. The side walls are of gray leather and the end walls of the main lounge are covered with photomurals on rough, hand woven fabric—one a Chicago and one a New York view. This type of photomural is entirely original and is the result of months of experimentation. Below each is a built-in curved settee, a table and two pigskin chairs.

The observation end, done in tones of gray and pigskin, has received an entirely new treatment. Two semi-circular settees are at the rear facing out, giving an unobstructed view of the scenic panorama which makes the Century's route outstanding in interest and beauty. Around the small tables are movable arm chairs, and in the wall, which separates this end of the car from the main lounge, is a built-in settee. In the deluxe suite, previously mentioned and situated in the forward end of this car, is a small radio for private use by the occupants.

The lounge, another of the striking public cars designed in its entirety by Mr. Dreyfuss, has been planned to afford as much open space as possible. A different and informal arrangement of the furniture has replaced the usual straight lines of tables and chairs. The settees are of interlocking



INTERIOR
OF LOUNGE
CAR

shapes, permitting small groups to sit together. Magazine racks have been built into the ends of the settees and, in addition to a writing desk, circular tables and a number of arm chairs are conveniently located. A rich color scheme of rust and gray, with walls of brown cork and trim in copper, is employed in this car.

The dining cars, likewise, are novel in conception and charming in their informal arrangement. They have all the atmosphere of a smart, modern restaurant. In the center of each is a main dining section, with a smaller room at either end. Kitchen and pantry are also incorporated in the car at one end. For the first time, seating arrangements have been made flexible, so that an individual can be seated alone or parties of from two to five can be seated together. The capacity of each car is 38.

In the main dining section, tables are set before curved settees in diagonally opposite corners. An individual table is located next to this corner table and can be used in conjunction with it. Benches facing the length of the diner are in the other two corners. Some tables are placed side by side, facing into the diner, while others face each other. This varied arrangement breaks the traditional, long, narrow aisle, and gives a welcoming, intimate appearance to the car. In this main section, the walls are of gray leather with windowed mirror posts. Benches are of gray leather, matching the walls in color, but of different texture. Rust leather chairs are used.

The small end dining rooms, which are of more intimate character, provide a contrast in decorative effects. In these rooms there are walnut walls, rust colored ceilings and chairs done in gray leather. The carpet throughout the dining cars is in three shades of rust.

The two end sections are divided from the main section

by partitions made of a new, crystal clear, shatter-proof plastic. Into the end of one of the small dining sections have been built two quarter circular cabinets, the upper parts of which are partially enclosed with glass, illuminated and banked with fresh flowering plants. The walnut veneered lower portions house a linen closet, and a cabinet housing a radio and a phonograph.

One end wall of each dining car is of glass, so that, when two cars are used together, patrons may look from one into the other, giving the impression of a single, long, dining section. When only one dining car is used, mirrors may be pulled up to cover these transparent partitions.

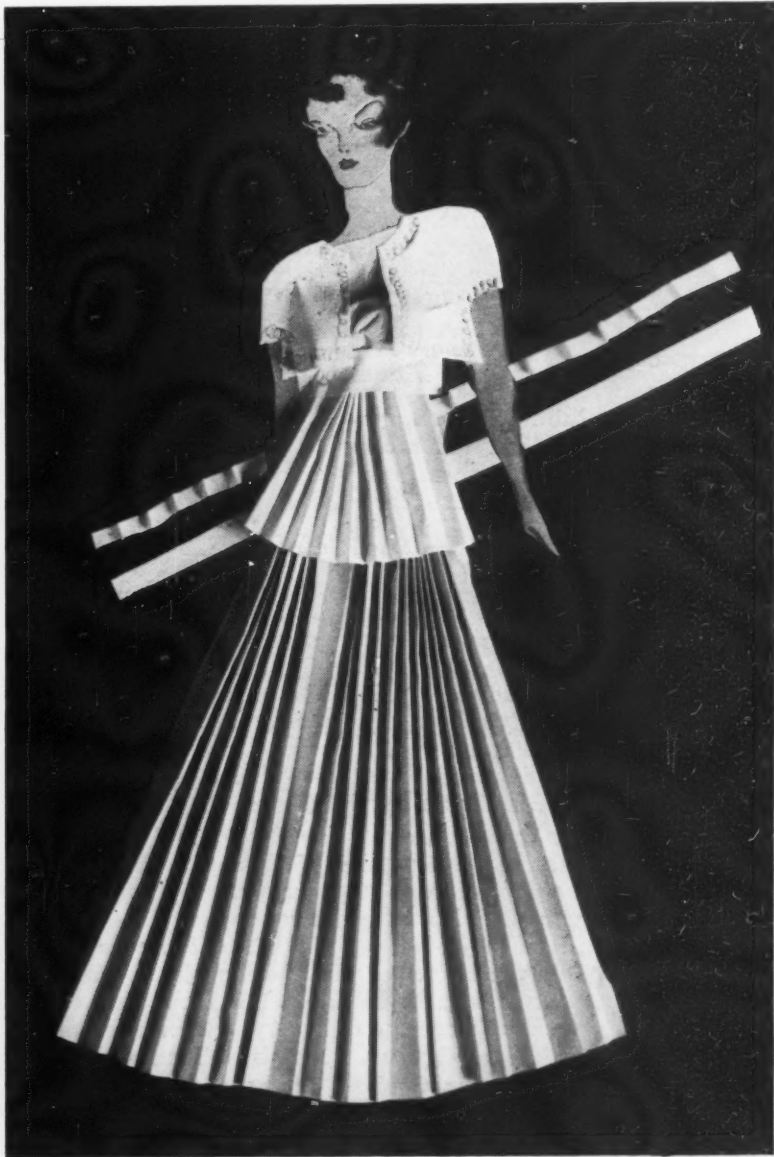
The Pullman sleeping cars on the new Twentieth Century offer the most luxurious and comfortable accommodations that modern transportation can provide. These cars consist of varying groups of roomettes, bedrooms, compartments and drawing rooms, there being, as has been said, no open berths on the trains. In all these cars, the designer has selected colors and fabrics which harmonize with those in the public cars. Each room has complete toilet facilities and each is air-conditioned. These rooms are as comfortable as a deluxe hotel room. By day, disappearing wall beds change the bedrooms into comfortable lounges. In the bedrooms the walls can be folded away so that two bedrooms can be converted into one to accommodate families or other groups.

All locomotives are painted gray, with silver colored driving wheels. Their exteriors were designed by Mr. Dreyfuss.

The new Twentieth Century starts another era of progress in railroad transportation. It stands today as the most notable expression in steel of all that modern genius and mechanical skill can provide for fast, safe, comfortable travel for those who are satisfied only with the best. It is at once a great achievement and an even greater promise.

PAPER SCULPTURE SUMMER HIGH SCHOOL, POUGHKEEPSIE N. Y.

OSCAR ROED, JR., INSTRUCTOR



THE ART PROGRAM IN NEW ORLEANS

By ANNABEL J. NATHANS

DIRECTOR OF ART, NEW
ORLEANS PUBLIC SCHOOLS

The position that Art education holds in the New Orleans school program depends upon two factors. First, the agreement by the majority of the teaching corps in both the elementary and secondary schools that Art plays an important part in the new school program. Second, that the public school administrators have a comprehensive understanding of the importance of the Arts as a fundamental part of the school program.

The modern school is helping the child to lead a normal, happily adjusted life that his work in school may be full of interesting and beautiful activities, preparing both his mind and body to deal with whatever may affect him in the world outside. Provision is made to create many opportunities for his development—Art, Music, Dancing, and Dramatics in anticipation of leisure time. In Art education in the New Orleans Public Schools such methods are employed as will give the child ability to find joy and satisfaction in his work, leading him on to higher levels, giving him an abiding joy in experiencing, creating, manipulation in art and craft materials. The Art program has received the encouragement of the School Board, as was evidenced by a continued Art program in the schools during the depression with provision for the same distribution to all the schools of materials and teaching paraphernalia and the same functioning of the department at that time.

The teachers in the first, second, third, and fourth grades instruct their own classes. The fifth, sixth, and seventh grades are instructed by departmental teachers. In the secondary schools and vocational school trained instructors, graduates of accredited Art schools, have charge of these departments.

I have evolved a new philosophy of Art education for the New Orleans Public Schools, built upon the best of the old and putting into effect the modern trends in Art education, keeping in mind that ours is a progressive school system, but conservative in the sense of wishing to utilize the beauty of our heritage in Art. Ours is a peculiar city in that we have a "dual city", a cosmopolitan community composed on one end of an old world atmosphere full of beauty, a heritage of architectural delight, a melting pot full of children in the schools of this section whose heritage is beauty. Many lands send their children to schools in this part of New Orleans. Italians, Greeks, French, Germans, Philippines, Chinese, Japanese, Hungarians, Russians, English, and Americans sit side by side, happy and contented, drawing, modeling, building, painting, singing, dancing together—this as it should be. This is the type of child that is in the schools in our Vieux Carre.

In the uptown or modern section of New Orleans we have the other element—children of American born parents living all their lives in this environment surrounded by the modern type home with beautiful gardens. Not all of these "uptown" children come from the homes of the wealthy class. We have many poor sections in this district also, but I am glad to say beautiful modern schools are found here. The children of the uptown section of New Orleans visit the Vieux Carre, the French or old quarter, the Cabildo, the center of beauty and historic interest, study and antiques collected here, their heritage of beauty, the old iron balustrades, exquisite fan lights,

the beauty of the Pontalba buildings, Jackson Square, and a thousand and one beauty spots enchant them. They study the beautiful curve of the river, the old sugar refinery, the old mind, the oyster luggers in all their picturesque beauty, the old French Market with its riot of color which gives them an insight into commercial conditions in the old quarter.

The children of the Vieux Carre go "uptown" to see the ultramodern skyscrapers, the modern homes, the grain elevators, cotton warehouses, the modern wharf facilities, the university, the stadium, the zoo, railroad terminals, and the great new bridge across the Mississippi with its long sweeping lines and a thousand and one new interests are added to their experience. Both sections possess unique and separate definite interests for the children, different aspects that affect their peculiar interests so Mary and John, Marie and Jean each have a beautiful environment of their own.

In teaching the children local color is stressed, and wherever possible the tradition of the past woven into the beauty of their everyday work. No sacrifice is made of the teaching of the fundamentals and consistent interest in creative art based on local color which gives a pupil a pride in his work. We are not making the children narrow but endeavoring to keep the traditions of the old, blending new interests and impressions, creating an atmosphere of beauty, blending the local traditions and ideals with the newest in teaching integration. The teachers meet for instruction and model lessons four times each session, and the newest methods are discussed with emphasis on creative work.

Our Carnival is made a subject of interest to the children. In January and February of each year we study life drawing, color and design, preparatory to our work on the Carnival drawings of street maskers and parades. The building of the floats gives the children experience in construction, color schemes, and design. The theme is selected for the parade and original designs for the floats and costumes are submitted by the children and finally the pageant itself emerges with the king and queen in all their glory. Each school has its own little court fashioned on the same lines as the large Carnival court held in the Municipal Auditorium. This is as much a part of the school activity as the other festivals. Here again local color and tradition are developed. New Orleans children without Carnival would be lost. It is delightful and impressive to see the development of such a theme as New Orleans greets the seasons. Twelve miniature floats built upon tables turned upside down mounted on small wagons, each little float a unit of beauty and construction, each a perfect miniature of the larger Carnival floats, parade the streets during Mardi Gras. Creative work is developed in our schools from the kindergarten through the high school—finger painting in the kindergarten and first grade to the magnificent murals developed on the walls of one of our newest high schools typifying Indian life in America.

Our children are developing an original experience that we encourage and hope will continue through many more generations. Teachers and pupils choose and engage in Art activities that are of interest to both and have developed an Art consciousness peculiar to New Orleans alone.

A COSTUME DESIGN PROBLEM

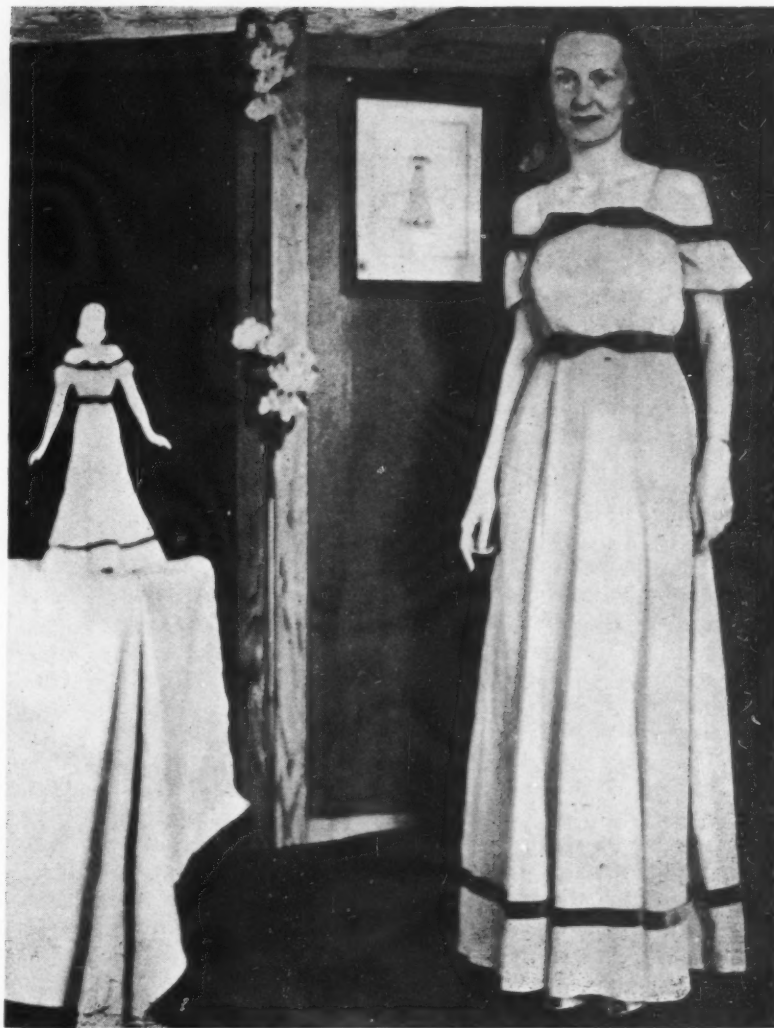
By RUTH AUSTIN
APPLIED DESIGN DEPARTMENT,
PURDUE UNIVERSITY

In this costume design problem each girl had to design a dress for herself and make it up in actual material for a miniature mannequin. Several pencil sketches were submitted and the one best liked by the girl and also suitable for the problem was chosen. This sketch was executed in water color and used as a guide for the way the finished mannequin should appear. The illustrations here show one of the sketches along with the mannequin and the dress made and worn by the girl who designed it.

Very stiff white cardboard or mounting board was used to make the little mannequin. The material must be stiff or else the mannequin will not stand up even with the aid of a stiff three cornered brace which is attached to the back. An 18-inch fashion figure was drawn and then transferred to the stiff paper. It was cut out with scissors and a one edge razor blade. In order to facilitate the ease with which the mannequin will stand, it is advisable to have her feet and legs together and glue the prop to them. It is advantageous to cut the hands out approximately but not exactly until the doll is dressed while the fitting processes are going on. There are several ways of finishing the head. Some girls cut the shape of the hair on the cardboard and then painted it with water color or tempera. If this is done the same procedure as with the hands is suggested. Another choice for finishing the head is to use yarn for hair instead of paint. The shape of the hair dress is cut in the cardboard and the yarn glued on in various curled or straight arrangements. Cellophane paper ribbon can be applied in the same way as the yarn. For one group the hair was painted on, on others cellophane paper curls were used. For skin tone paint was applied. Shading was used where necessary, such as on the arms, to help produce an illusion of roundness. The features of the face were put on last. Paper toweling, torn in small bits, and diluted paste were used to build up a bust line on the mannequin so that the dresses would fit better.

If the sketch calls for printed material it may be necessary to cut down the scale of the design or pattern for the miniature; likewise the scale of the trimming will probably have to be cut down considerably, but the same feeling of proportion must be kept. It is advisable to use materials which will work up easily so that the problem will not take too much time. In our case six three-hour laboratory were used in addition to some outside work by girls whose dresses required more detail work.

The girls who were able to cut their own miniature patterns from paper or drape the material directly on the mannequin worked independently. For those who could not work without assistance the instructor made up plain waist,



set in sleeves, skirt, and slip patterns on which variations were cut as needed. The girls enjoyed doing as much of their own work as possible. In regard to inside finishes little or no attention was paid; plain seams were used, hems turned up once, etc. On account of the smallness of certain details it would have been very trying and also useless to do actual construction processes and no attempt was made to duplicate exact finishes except for effect only. The problem helped stress the fact that even though good construction processes are essential in making a garment in reality they are incidental and the style and feeling of the garment are more important. Construction should merely be a means to an end. Because of the immobility of the mannequin the garments could not be finished before putting them on. One side seam could be completed and the other had to be sewed on the model. Much originality was shown in trimming effects, e. g. round discs of material were glued on for button effects.

When the mannequins were finished they were all placed on display for a spring fashion show. Various groupings and arrangements were set up. In one a round mirror in front of a dark bright blue chiffon back drop against white cardboard was the setting for the three full skirted dresses—all similar in feeling. A peasant bride was placed in a gold frame with a blue background. Real white lilacs were used in the corners of the frame and she carried real lilies of the valley. There were several bridal parties and the other models were arranged in groups similar to those which might be assembled at any gathering. The water color sketches furnished the background for one group and the rest were put on display so that comparisons might be made between them and the mannequins.

MAKING A FLOATED DRAWING

By HENRY W. PFRIENDER

There are many instances when a reproduction of an original drawing of some projected work is required for use as a sample. Yet many young artists are little versed in the process of making a floated drawing.

The materials to be used in this work require consideration, so it seems only logical that something be said about these articles before giving any descriptive analysis of the steps to be taken in the production of a floated drawing, and therefore, I have listed below the supplies which will be needed. Many, of course, use art material in everyday practice, but in case of any missing material, the art enthusiast can purchase at his local art shop, a drawing board, T-square and triangle, Bristol or illustration board, tracing paper, 4B pencil, office paste (sometimes called photographers' paste), two sponges, and two small saucers to hold water and paste, and a small bottle of fixative with an atomizer to preserve the soft pencil finish.

Depending upon the ability of the artist, the object can either be sketched directly on the tracing paper, or traced from the original drawing in the usual way.... A soft pencil, preferably grade 4B, should be used, as this medium will give the rendering a soft texture. The pencil point should be well sharpened so as to make certain lines stand out crisp and glittering from those lines which shall remain in the shade. The next step in line will be to spray the drawing with fixative, as this will preserve and keep it from being smudged.

After the drawing has been thoroughly sprayed with fixative, trim the sides of the tracing paper, giving it the appearance of being straight when fastened to the illustration or Bristol board, depending upon the one that you prefer using. The author personally believes the Bristol board to be the better medium for making floated drawings, as warping can be more easily avoided. A thin paste is now to be made using office paste and a little water. Having tacked the Bristol board to the drawing board, measure the position where your tracing is to be placed, and using a hard pencil draw a very light line which shall coincide with the top edge of the traced drawing as illustrated in Figure A. However, do not attempt to draw a frame, because after the tracing paper is moist with paste it will stretch and naturally cover the drawn outline, thereby making these lines show up through the translucent sheet after the float has dried.

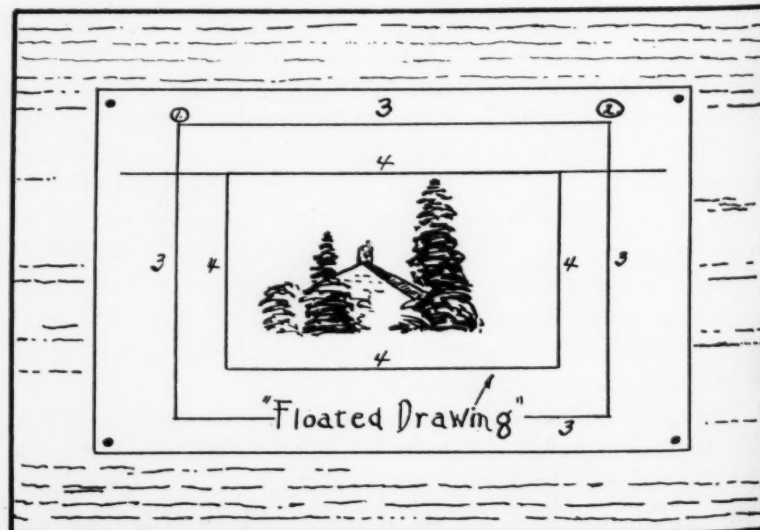
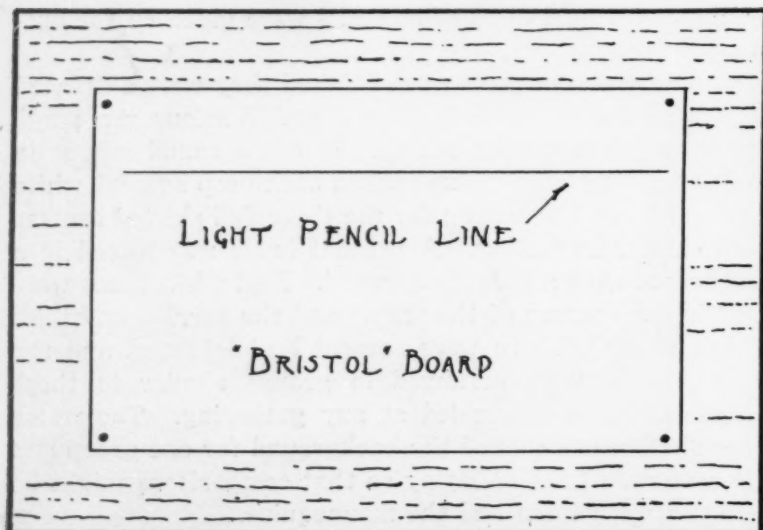
Before attempting to float the tracing upon the drawing board, clear your working table of everything except the essential materials, which are the drawing board with Bristol paper tacked to it as mentioned above, the thoroughly dissolved paste, a saucer of clear water, and two sponges. A few

sheets of tracing paper, or any other clean paper will suffice, and a ruler or triangle should be kept close by, because they are very necessary articles, as will be seen later.

The two pieces of sponge must be kept separate, one for moistening the Bristol board with water (soak the board with enough water to allow the tracing to slide freely), and the other to apply the milk-like paste to the transparent paper. After the application of wetting the Bristol board, place the tracing paper face down on a clean surface and sponge the back with paste. Lift the paste-soaked tracing by using the thumb and index fingers of both hands upon the upper corners indicated in Figure B as 1 and 2, and place the translucent sheet upon the drawing board having the top side meet the light line mentioned in the paragraph that precedes the last (Figure A). In attaching the tracing paper to the moistened drawing board try to have as few wrinkles as possible, because these air pockets are the real cause of failure in producing a fine effect. Now place a sheet of clean transparent or other thin paper on top of the drawing and with the use of a ruler or triangle, sweep across the surface pressing out the air pockets and getting rid of the surplus water and paste. Use two or three sheets in this operation, because the first will be wet and sticky, and just this sort of condition might ruin an excellent soft pencil finish. Taking for granted that the tracing is mounted correctly with all the air pockets pressed out, cover the drawing with a piece of paper and place something heavy on top to keep the Bristol board from warping, lay it aside and allow to dry for an hour or two.

This piece of art work should now be finished off by measuring points about two inches from each side of the floated tracing and by drawing a frame forming either a square or a rectangle; this, of course, will depend upon the size of your translucent sheet (see lines marked 3 in Figure B). A soft pencil line should be drawn around the edge of the pasted tracing paper to snap it up and give the drawing the appearance of being drawn directly on the illustration board as illustrated in Figure B, lines marked 4. The Bristol or illustration board can now be taken off the drafting board, and with a pair of scissors or a trimming machine, cut around the lines drawn two inches from the soft pencil-lined panel of the drawing.

Summarily, if all the details are followed out as explained, you will marvel at your ability to produce a really fine piece of art work. Accuracy, together with celerity, are two predominating qualities one must attain to produce a fine floated drawing that will have the appearance of a finished piece of art, drawn directly upon the illustration board.





INDUSTRIAL DESIGN PROBLEMS FOR STUDENTS

By SIDNEY G. WARNER
UNIVERSITY OF NORTH CAROLINA, GREENSBORO, N. C.

A class collaborative problem to Design and develop scale Model for Ideal Highway Service-Station.

The adventure covered several weeks and called for detailed Research and Study of existing stations, intelligent analyses of motorist and attendant needs and how to meet them in the best possible ways, study of materials best suited for strength, application, and serviceability inside and out, station and plot relationship, servicing unit design and position as governed by traffic arrival and dispensing efficiency, study of merchandising factors of station, and day and night advertising effectiveness. Field trips, numerous class discussions, individual problem assignments, and intelligent cooperation resulted in the finished model shown in photographs.

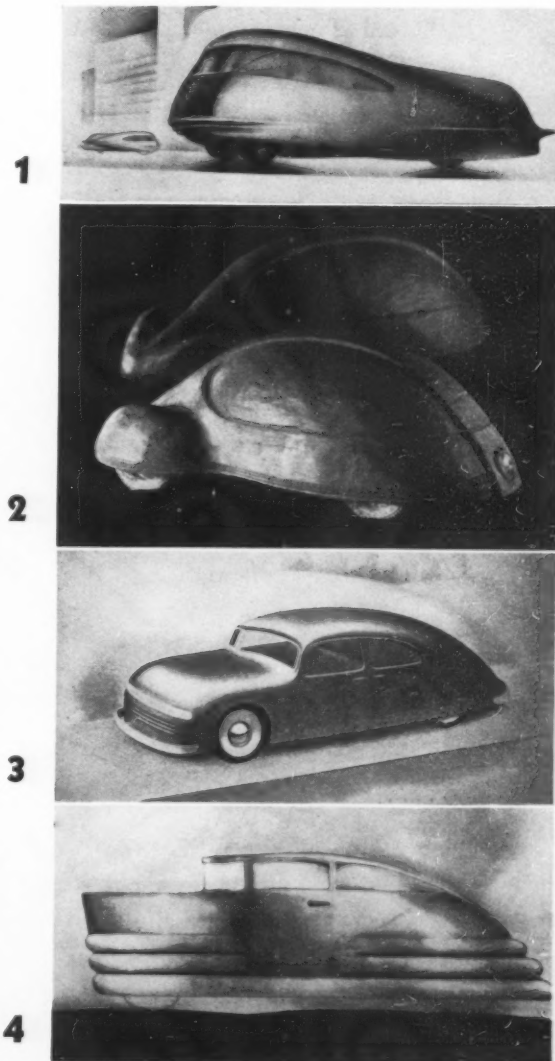
Some of these individual and group assignments were: Construction of model structure (Balsa wood, cardboard, metallic papers, celluloid, decorative papers, pins, and balsa-cement), design of ladies' lounge interior, bar-grill interior, office interior, service-units design and construction, penthouse restaurant, dining deck furniture as well as other furniture of lounge and bar-grill, etc.

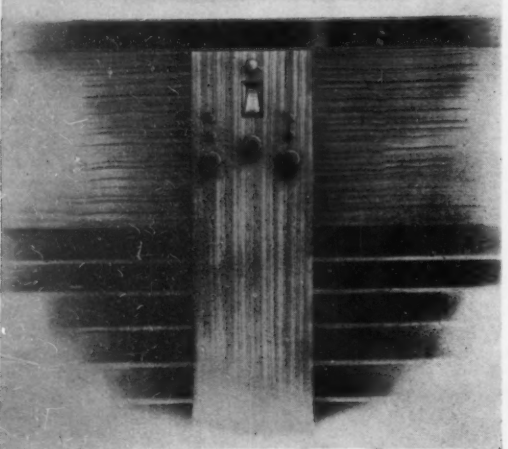
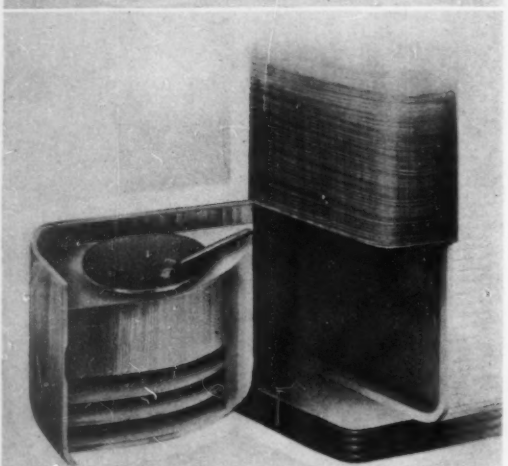
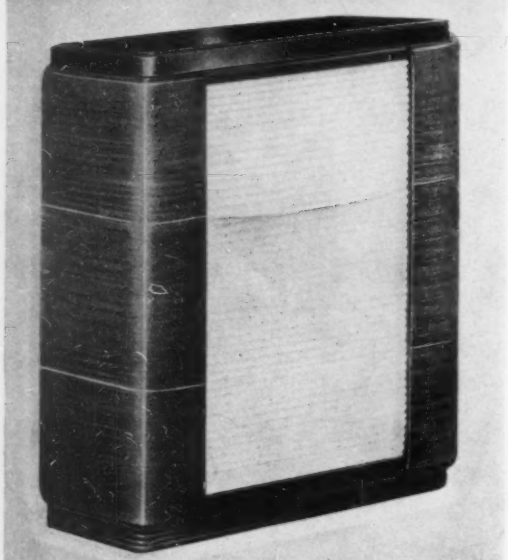
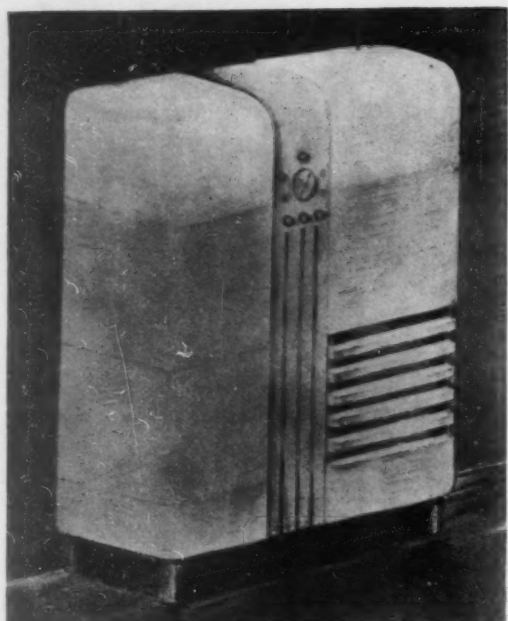
Existing motor-car miniatures on market determined the scale of three-eighths of an inch to the foot, and a busy corner lot was chosen for the site of station unit.

The plan and arrangement of the final model were decided after several ideas had been drawn up by students working as group designers, and then the best features of each idea embodied in the final plan arrangement. Changes occurred whenever they seemed advisable either from the construction designers' standpoint or purely from an arbitrary one to better the function and appearance of the final model. Many suggestions were considered, and debated, then dropped—so that only salient, functional and expressive ideas of the final purpose were allowed to constitute the finished model.

Progressive and constructive features of the design can be brought out by an imaginary trip through it. As we approach the "Servucenter" the glistening dark blue exterior and greenish-white windows appeal to us as a pleasant departure from the all-white idea. We note the few dashes of vermillion color on the three marquee advertising and service-unit dials, the red, gold and green gasoline tubes connecting the service-units with the marquees. We are told that the exterior blue is a synthetic plastic fast in color, and easily applied in large sections, and cleaned by a hose each day—the windows of an unbreakable composition "tinted" to relieve eye-strain and glare—the Venetian blind like garage doors and all metal trim of the building is dyed aluminum of satin finish. Nearing one of the transparent-bluish doors under a marquee, we see it silently sliding open for our entrance into the semi-circular office and merchandising room. Here we discover curved glass display cases around the window wall, and a built-in desk-filing unit with a drop-leaf arrangement and stool attached in the partition wall opposite. Further examination reveals flush-mounted light troughs, vault and cash register combination built into this wall. As we stand in the office and look outside

MOTOR DRIVEN VEHICLES





we can command a three-way view of the exterior grounds i. e., the front of the garage, the two service units, and the front of the ladies' lounge. Passing around the partition wall we arrive in the other half of the circular room formation called the Bar-Grill and note its curved photo-mural above the built-in curved lounge seat extending from door to door on the semi-circular wall. Opposite and in front of the partition wall extends a shiny red and white bar-counter (with stools) repeating the semi-circular formation on a smaller radius.

Flush mounted diffused lighting runs along immediately above the seats against the wall, and the same idea is repeated in the top of the bar-counter. The bar-grill, they tell us, is designed primarily for those tourists who elect to "eat and run." Besides the usual necessary counter equipment back of the bar there is a transparent cylindrical shaft extending from work table to ceiling. We are told that within this shaft runs the electrically operated dumb waiter which supplies the grill with food orders prepared in the main kitchen upstairs.

We leave the bar-grill through a wide doorway and discover the foyer with its private front entrance, and winding stairway leading to roof, and a door directly opposite. We open this easily with two fingers and find that it slides most evenly and quietly. Here we are in the deluxe ladies' lounge with its huge curved glass-block wall and extending from floor to ceiling, tubular metal chairs, settee, and powder table; a blue and white painted mural over settee enhances the soft gray hair-wood covered walls and grey-purple carpet. A lavatory connects with this room separated by (again!) a sliding door. The functional, decorative and gracious features of this lounge belie comparison—how thoughtful for the lady motorist (and there are a great many).

The winding stairs bring us into a transparent plastic-walled area with a solid roof overhead. One crystal clear door leads to a large play-deck over the garage (here the children can have fun and too the grownups who desire exercise); another leads us into the penthouse restaurant, which is a circular room entirely enclosed with continuous windows except in a small section between the marquees beneath. Dining facilities consist of built-in booths and benches around window side, circular serving bar for waitresses behind which is an enclosed kitchen. Another door past cashiers' booth opens onto the open air dining-deck complete with portable tables and chairs, boxed shrubbery, etc. When and if needed an awning can be extended from restaurant wall over head. Returning to restaurant we pass cashiers' booth and pay our bill and leave by the door we originally entered.

Further inspection downstairs reveals other interesting facts of this building. The room off the office on garage side is a combination gentlemen's, oil furnace, storage, locker and shower room. Two doors at either end lead into the garage proper, and another to the outside parking area. Four doors in the garage facilitates car maneuvering.

The two large overhanging marquees carry day and night advertising and provide rain shelter to servicing units. A smaller marquee runs around front of office and ladies' lounge to and over the rear entrance fully protecting guests from the storm at all times. The servicing units at the ends of the marquees, are interesting developments (no longer can you call them gas-pumps) because each dispenses three grades of gasoline at six different outlets (disappearing hoses of course) and water and air at either end, as well as convenient change drawers for attendants' use. A glass enclosed area displays various merchandise, including sweets, smokes, and first-aid kits. The indicating dials above the hose-outlets are convenient to the eyes of a passenger car driver so that he needs not squirm and stretch his head out of car to check amount and cost of his gas. The three glass cylinders of gasoline on top of the servicing units effectively display the gas in a decorative manner (lighted from below at night) and also support the overhanging marquee; in other words, they are functional as well as decorative. Ceiling lights around marquee flood area below with sufficient night illumination. Topping the cylindrical section of the building a six-sided fin-like feature revolves with its vertical legends of motorist information: Gas, Oil, Garage, Repair, Dining, Rest, etc., and this feature is topped with a power beacon which at night proclaims that here indeed is the motorists' paradise of the road.

To develop the most efficient and pleasing Design for a combination Radio and Phonograph Cabinet for domestic use in accordance with limitations and specifications demanded by the engineering principle and gineer and assistants, study of wood and cabinet construction, field trips, working within minimum measurements. Little flexibility allowed of Dial or Speaker handling due to their fundamental construction. Need for locking up cabinet expressed by engineer.

The first solution employs a distinctive use of a sliding venetian-blind like covering (Photo 1) that lowers and raises with one operation to expose Dials and Speaker (2). The speaker opening on right of center is balanced

by air-conditioning vent on left of center. The photograph (3) shows the Phonograph section-unit extended for arm-chair operation carrying its own convenient Record filing space.

The second solution is frank and functional. A recessed sliding door panel to left of Dials can be drawn over face of Dials and locked in place when desired (A₄).

To Design a motor-driven vehicle—the basic inspiration being the principles of aerodynamics (Streamlining), and the consideration of functional driving and riding efficiency. This activity encompassed the study of wind resistance relative to Bodies in motion in an Air-stream under the guidance (Lecture of an accomplished aeronautical engineer, Wind Tunnel inspection and observation, vehicle needs, the uses of steel and plastics, and the elimination of appendage-details wherever possible.

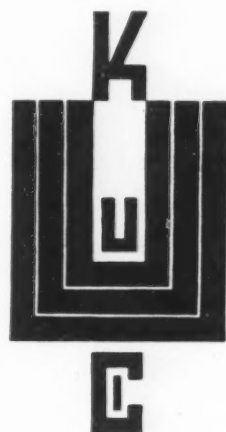
Solution (1) is a functional, 3 wheeled, engine-in-rear, air-conditioned unit with low slung tubular (inset) lighting for road illumination protected above by a Rubber composition bumper. Louvre-covered front acts for air intake for motor and interior, the Rear Fins function as stabilizers at high speeds, also as protective covering for rear. A Transparent unbreakable plastic covers all window areas. Side entrance gained through flush mounted handleless door hinged from front and opened by proper key only. The form approaches the Tear-drop (with 12 degree conical tapering rear) shape in contour and construction with consideration given to Underneath Side to overcome practically all Wind Resistance. Incidentally, a twenty-five horse-power engine would suffice to drive this vehicle up to a speed over one-hundred miles per hour. Other features are Three-wheeled drive, and the motor controls the braking as well as speeds of the vehicle.

Solution (2) is nother rear-engined model with maximum visibility for occupants. A secret sliding door entrance over front baffles bothersome thieves. Single lighting unit throws triangular ray of light onto road wlel in front, while extra light troughs to right and lift can be used for auxiliary purposes.

Solution (3) though a more conventional form is extremely wide and roomy, designed for future highways of forty feet width or more. Excessive rear-tapering caters to air-flow principles more than existing cars. Unique light trough and grill treatment in front predicts future possibilities with these now too awkward elements in most present day motor cars. A functional relationship between bumper and body has been brought into play along with complete elimination of running board idea.

Solution (4) departs from the Tear-drop shape but I show it for the contributive factor of that of Safety protection. The Safety factor for all around the Body is objectified by the employment of semi-tubular shaped, resilient construction which would give and take under impact. Designed for urban traffic jams and combatting reckless drivers.

MODERN MONOGRAMS





DETROIT HIGH SCHOOL PUPILS MAKING POTTERY

The work in pottery at Eastern High School is largely hand built pottery by the coil method. The illustrations shown represent work by the advanced students in wedging, throwing on the wheel, pouring into molds, glazing and the unstacking of the kiln.

The course involves various methods of decorating, such as sgraffito, slip painting, inlay, raised line, modeled, incised and carved work. Many of these design processes are shown on the work table in front of the kiln. Where design is desired it is developed with reference to the structural shape of the piece and the type of decoration most suitable.

All glaze used at the school developed there and prepared in the pebble mill. The glazes are applied by spraying and brushing. Students are taught how to develop a glaze and secure the colors desired. This course is so popular with students that they have three kilns at Eastern High School.



MORE ACTIVITY IN ART EDUCATION

By L. E. FISHER

BYER JUNIOR HIGH
SCHOOL, DENVER, COL.

How can we make the world art conscious? Probably there is not another subject that offers a greater opportunity to better understand the personalities and interests of individuals within a group than the subject of art.

What are we art teachers doing about it? Are we giving a choice of many activities to express the varied interests or are we asking boys and girls to carry out a definite problem in which we as teachers are interested?

To be more progressive, teachers must take art beyond the four walls of the classroom. Can we not better accomplish this through more activity?

A class of forty eight-B's was selected as an experimental group, in an effort to see if more activity would increase the general interest in art. It seemed that better results could be attained if each activity could be outgrowth of an interest with varied possibilities. Figure Drawing was chosen as that interest. The pupils were not the highest from the standpoint of intelligence, but they did represent an average assortment of interests and types. My ultimate purpose was to set up a creative workshop to interest all types of children and so this group seemed desirable.

The work was motivated by the different types within the group. How different we were. Some of us were tall, some short, some light, some dark, but we did have some things in common. Our heads were all similar in shape. The head was selected as the first approach because of the splendid opportunity to introduce free brush work.

Each member was easily interested in painting heads. This later developed a desire to draw the entire figure. The human figure was drawn in every position that expressed action. Interest can be, and possibly was in this case, stimulated by the use of new materials. Charcoal had not been used before and it proved a most effective medium.

Now seemed the logical time to decide upon our many activities since everyone in the group was on his toes and eager to find ways and means to use the figures that he had drawn.

The seven following activities were then set up from this motivation and carried to completion:

1. A mural, 4'x6' 10" was designed and painted.
2. Block prints 9" square were designed and printed.
3. Puppets, representative of members of the class, were made.
4. Etched copper discs, linked together and used to adorn belts, were designed and made.
5. Painted wooden discs were linked together for belts.
6. Clay was modeled to represent known characters.
7. Chalk drawings were designed to bring interesting scenes of the neighborhood into the classroom.

I tried continually to ask myself the question, "What are you doing in relation to what is outside the classroom?"

The members of the class interested in the mural were taken on a trip to see the murals at the Colorado State College of Education, Greeley, Colorado. Primarily the trip was planned to see the murals, but the second objective was to learn to know the members of the group better. We enjoyed everything that Greeley had to offer, the town itself and a tour through the dormitories and the various buildings on the campus. We also enjoyed knowing each other.

The trip was an unusual experience for many in the group. We took the trip on Saturday. Monday, over half who went, came with drawings for murals. In many cases the boys and girls were inspired by flour mills, gasoline tanks and other such objects along the highway. The compositions were

thoughtfully worked out. Each one was enthusiastic and eager to begin on the mural.

CREATIVE ACTIVITIES

I. The mural.

A. Materials.

1. Large paper for preliminary drawings.
2. Charcoal and chalk.
3. Cellotex—satin finish $\frac{1}{8}$ " thick No. 82.
4. Oil paint (not thinned)—needed colors. The primary and secondary colors, black, white, mars red and mars violet.
5. Brush—old and worn. Wrap rubber band around the end to give stubby appearance. The firmness of the brush gives the desired stippled technique when used.

B. Method.

The mural was designed to fit a specific space in the art room. The various activities of the metal craft class was used as the subject. The figures were first drawn on large size newsprint. Principles of design and color were studied. It was decided that the figures would be best if arranged within a triangular space. They were drawn, using forceful, purposeful lines, and eliminating all unnecessary detail. In the design the topmost figure, at the apex of the triangle, stands holding a hammer above an anvil. Below to the left, a figure stands watching this procedure. The figure at the lower right is kneeling, cutting a piece of copper. The figure above him stands with a hammer over his shoulder.

Tools are used to good advantage. The steel square at the upper right hand corner helps to give greater strength to the vertical line. The tin snips help to strengthen the much needed diagonal and the anvil the dominant interest. Many of the other tools were used as subordinate interests and some as minor interests. Minors help to draw all things together within the frame.

The design was perforated with a tracer. The paper was turned and sandpapered to allow the chalk when buffed on the design to more easily make a distinct line on the cellotex. The cellotex was then placed in position on the wall so that the desired color effect could be realized while working on it. This proved to be a good material to use for such a problem. The only objection is that the edge is injured rather easily.

One of the members of the industrial arts department constructed a natural wood frame for it. It is beautifully done and adds much to the beauty of the mural.

This proved to be a worthwhile problem. Large pieces of work create a greater interest in art. The group, no doubt, will now be more interested in murals outside the school. Four have already started murals for their homes.

II. Linoleum blocks.

A. Materials.

1. Pliable linoleum.
2. Linoleum cutting tools.
3. Printer's ink.
4. Roller.
5. Wrapping paper and sateen.

B. Method.

Good design and pattern were stressed. It was emphasized that the design should NOT be complete within the specific block. A half drop repeat was used. The block was so planned that a motif at one given point in the block would connect with that same motif in the block it meets. For example, a part of the tepee might be in the upper right hand corner of the block, but the right hand corner of the tepee would necessarily have to be in the lower left hand corner of the block to give a complete tepee when repeated several times. When such a block is well printed it is rather difficult to find the given block. One gets the feeling of an integrated unit.

The blocks were cut 9" square. One pupil used an Indian for his subject, with the tepee and mountains in the background. The mountains, interesting in pattern, give a strong horizontal line.

Two girls used flower designs for their respective units of design and another girl developed an interesting figure in the woods. A tree in this particular block giving a strong diagonal running most the length of two blocks.

The blocks were printed on both wrapping paper and sateen. The boys and girls printed three blocks across and five down. This gives an interesting and complete print.

The tapestry, as we might call the finished problem, was hemmed on each end. A thin piece of wood was run through the hem. They were hung on the wall giving much pride and joy to the designers.

III. Puppets.

A. Materials.

1. Newspapers.
2. Flour.
3. Alum.
4. Small sugar sacks.
5. Two pieces of wood, preferably dowelling; one 5" in length for the shoulders, and one 3½" for the waist.
6. Screw eyes and curtain rings.
7. Poster paint or dye.
8. Used material for clothing.

B. Method.

The paper was torn in small bits and then cooked.

Flour paste was made—1 tsp. alum should be added to keep the mixture sweet.

All moisture was squeezed from the paper and added to the paste mixture.

The mixture was molded into shape and allowed to dry. The head, hands and feet were made of this paper mache. A small niche at the top of the hand and foot facilitates sewing.

One screw eye was placed in the head at the neck, another attached to this screw eye, was placed in the center of the wood that formed the shoulders. The puppets were padded and clothed and connected to controls.

This problem proved to be most interesting. It was surprising to see the variety of characters.

IV. Etched copper discs, linked together to adorn belts.

A. Materials.

1. Copper 20 gauge.
2. Files and emery cloth.
3. Turpentine asphaltum.
4. Nitric acid.
5. Carbontetrachloride.
6. Discarded tin cans.

7. Acid core solder.

B. Method.

Metal discs were cut from copper. Grotesque figures were used for motifs of design. The designs were painted with asphaltum and placed in a solution of nitric acid which was made from one part nitric acid and two parts water. The asphaltum was cleaned off with carbontetrachloride. Pieces of tin from cans were soldered on the back of the discs so that the belt might be held in position.

This problem was enjoyed very much by the boys.

V. Painted wooden discs linked together for belts for girls.

A. Materials.

1. Dowelling 2¼" in diameter, cut ¼" to ⅜" in thickness.
2. Poster paint.
3. Clear shellac.
4. Leather strap ⅛" or 3/16" thick.

B. Method.

Holes were bored through each side of the discs for the narrow strip of leather. Figures previously drawn were painted on the face of the discs with bright colored poster paint. They were later shellacked.

The girls liked the belts. The discs were small enough so that as many as fourteen could be used for a belt.

VI. Clay modeling.

The clay figures were modeled stressing form, position and action. They were about six or eight inches in height.

The members of the group who modeled with clay are anxious to have their work fired and glazed.

VII. Chalk drawings.

The three or four members of the group who could not readily find an interest were granted the privilege of going outside to sketch.

It was necessary here to stimulate the child and push him on to further organization.

This group was asked preferably to sketch several alley scenes. Standing in the alley and looking toward the house gives a greater opportunity to see buildings of different shapes and size. The backyard in many instances has objects of interest.

This was the opportune time to teach arrangement, design and color. These interesting scenes were worked out in colored chalk. Many used the figures they had previously drawn in the foreground. The drawings were mounted on large wooden drawing boards. A second piece of paper was so placed and cut to give the effect of a frame. The boards were placed in interesting places in the art room.

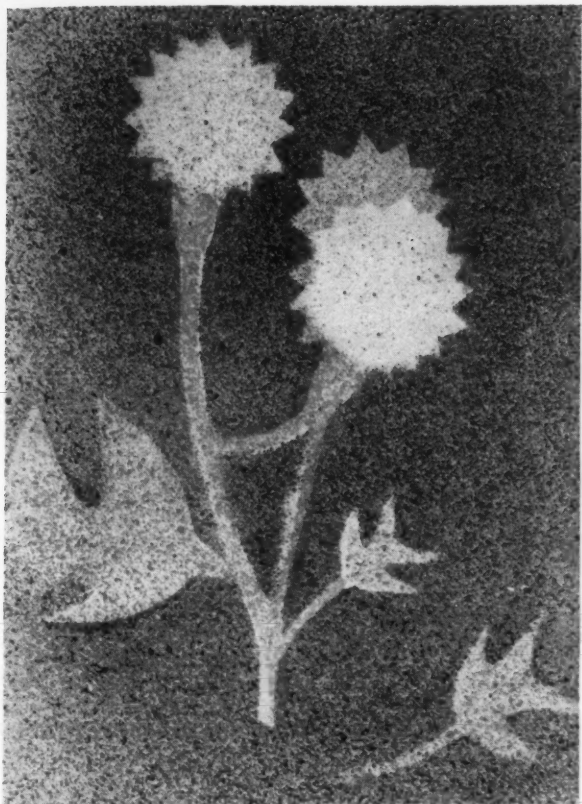
The mounting and displaying of this work aroused the interest of these uninterested pupils. They were pleased with their ability and the favorable comments of those entering the room.

CONCLUSION

This group is definitely more art conscious. Their enthusiasm and interest in bringing others to see the work they have done will undoubtedly strengthen the art department.

Certain less general conclusions can also be drawn as a result of the group. Among the most important of these are:

1. Growth, the real purpose of art, was brought out through the experiment.
2. It was learned that everyone has some creative ability.
3. More interest in art was expressed by each child.
4. Each child knew his interest when he entered the classroom, thus eliminating waste of time.
5. The children developed an attitude of unselfishness. Many times it was necessary that he wait for tools.



A "SPATTER" DESIGN
BY CODY TUGGLE, JR.

FASHION FIGURES MADE WITH
CUT PAPER AND TEXTILES

By JAMES HUCKABY



A LETTER TO HIGH SCHOOL ART STUDENTS

By MARGERY WHEELER BROWN
ATLANTA, GEORGIA

Dear Students:

Those of you interested in the arts, who are in public schools today must be keenly aware of, and not a little impressed, by the creative ability you possess. It crops up again and again with increasing insistence, making itself felt and heard and seen in the fields of painting, of music and of literature, in a manner which augurs well for the cultural future of the Nation.

Are you inclined to be a little doubtful as to your own possibilities? Look at any typical group of public school art students. Art has not yet become a fireside topic in the average American home, so that most of you come to your art classes with few inhibitions, almost no deep-rooted beliefs on this subject. Your minds are open, making it simple and natural for you to interpret what you now see and learn in terms of the life you know. To you, modern art as it is found in the better commercial designs and forms is no freakish twist of the contemporary artist's mind but a natural interpretation of your own generation, as understandable to you as the detailed pen and ink illustrations of the ever present almanac were to your father and mother. You show yourselves to be as keenly appreciative of the old masters, realizing their lasting value and influence.

Because also, you see in the lives of those about you a constant struggle for a livelihood, you demand more of art than mere beauty. Creative work which you appreciate must be useful, applicable to some definite need, or it must be truthful, a forceful portrayal of life, or it must represent the BEST of the artist's imagination.

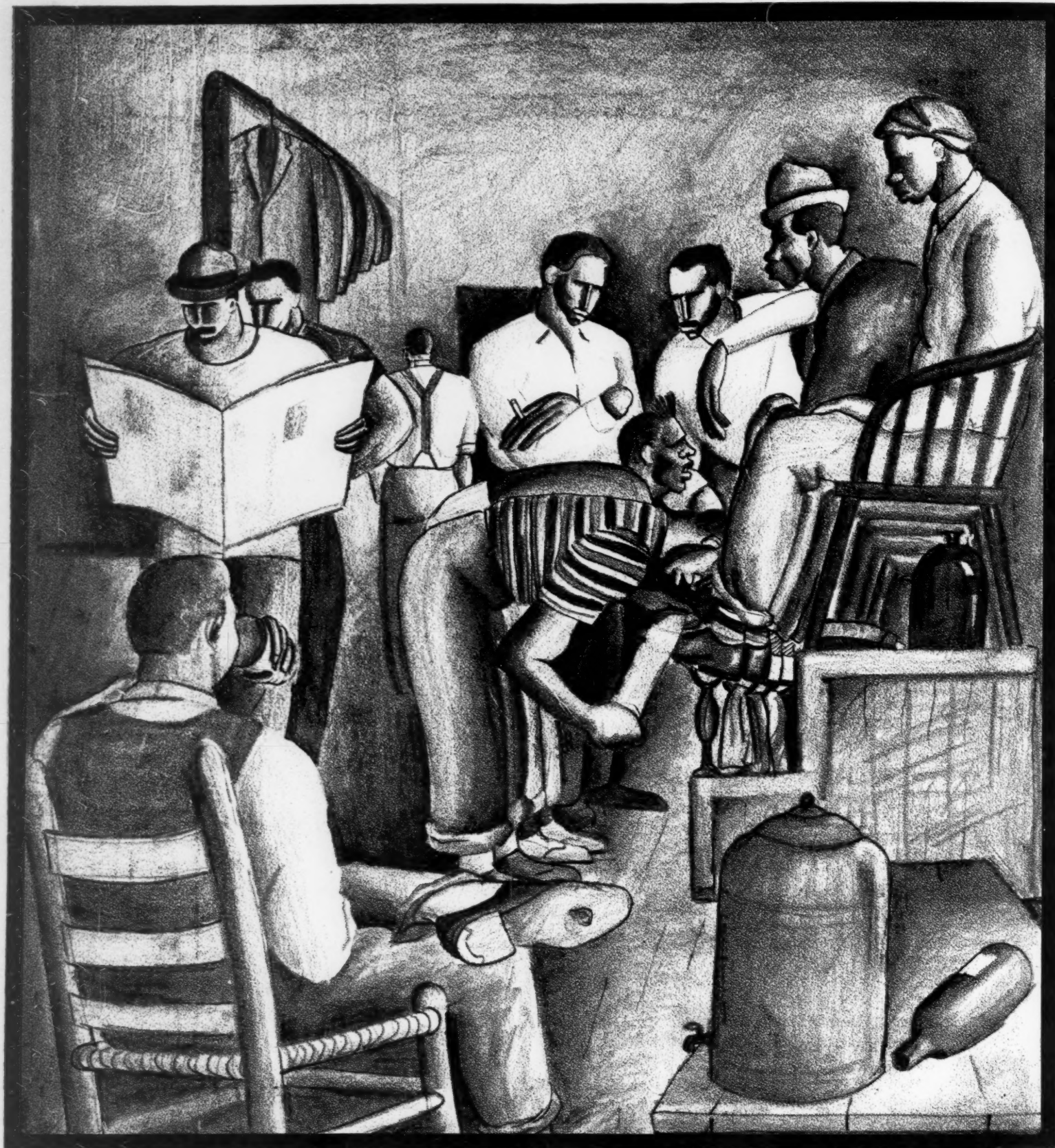
If you belong to a group with a particular racial or social background, as do the students whose illustrations accompany this article, you have a third point to help you to finer creative efforts. For you who are Negroes, who are Indians, or are members of a half dozen other groups who have the cultural inheritance of your race, and often the limitations of your environment which you may use to give your drawings, designs, sculpture, individuality, depth, and the charm the "out of the ordinary" always has.

The fourth ally to your cause is the variety of materials you have to work with. There are on the commercial market today an almost endless array of media, enabling the serious student to learn many interesting techniques, and to develop just the style for his own artistic personality.

To help you further are the Museums and Libraries, offering a wealth of art information and of actual works and reproductions of the greatest artists, past and present.

Not all of you art students will become distinctly individualistic in your drawings. But a few will, and many more will develop a thorough knowledge of and a love for good art. Some of you will carry your talent very far—others allow it to bring you the pleasure of a worthy and absorbing avocation.

Suppose we look at the accompanying drawings. They were done by three Negro boys. The first became deeply interested in fashion drawings. A few lessons on anatomy and the general proportions of the human figure did much to straighten out his outstanding faults and made him more observant. After seeing one or two posters executed entirely in bits of



A Figure Composition by Fred Flemister, a colored High School Student in Atlanta, Ga.

cloth and other materials, he adopted this method of working almost entirely with very pleasing results.

The second boy was more interested in decorative design, developing a very delicate style. He worked a great deal with stencils and a dry brush, using as subjects flowers, travel studies and characters from nursery rhymes and fairy tales.

The third of the three was by far the most talented. Quite contrary to the other two boys his drawings were almost always complicated compositions, worked out with a rare feeling of design, of space and of light and dark pattern. His work was often full of detail, but each small bit added to the picture as a whole. His knowledge of anatomy was exceptional, and he chose as subjects themes which were directly concerned with people—usually his compositions were full of them—people in their daily actions, bared of all the veneer of

social culture, in breadlines, in barber shops and in the streets. His favorite media were pencils, black chalks, colored chalk and lithographic crayons.

Contacts with students such as these, interchange of ideas and techniques, offer you much in the field of art, public school students. You have behind you centuries of great achievements to guide you; you have a group of great contemporaries to watch and follow; you have magazines to keep you informed on current trends, ideas, and happenings; and you have the splendid opportunities offered by competitive contests which enable you to put your work before the public.

Remember that you who are creative individuals, and have the power of making assets from your limitations. You can if you will express to the depth of your own capacity the creative urge which we all possess.



Copyright New York World's Fair, 1939, Inc. All rights reserved.

THE NEW YORK WORLD'S FAIR

TWO SHOWS FOR THE PRICE OF ONE * WORLD'S LARGEST CITY, WORLD'S BIGGEST FAIR

This is the first painting of New York World's Fair 1939, showing the "World of Tomorrow" Exposition as it will appear at gala opening on April 30. Beyond colorful structures of this metropolis of a New Day rise slender spires of host city of New York where lavish preparations are also under way to entertain millions of visitors this Summer. The Fair and City are expected to vie with each other as attractions during coming months, the one offering a glimpse of possibilities for peace and progress in future, the other portraying great achievements of present and rich treasures of past.

Drawn by H. M. Pettit, this painting shows clearly major arterial, subway, railroad and other lines which tie over twelve hundred acres of the Fair to mainland. In the extreme upper right is Whitestone Bridge route from New England and Canada; next in order come Flushing Bay boat piers, North Beach Airport and Grand Central Parkway Extension to Triborough Bridge. Paralleling this side of grounds are tracks of Long Island Railroad and I. R. T.-B. M. T. subways, while Fair station of Independent Subway may be seen at bottom center just left of World's Fair Boulevard, which bisects grounds and connects directly with Queensborough Bridge. Other main arteries lead to Williamsburg, Manhattan and Brooklyn Bridges.

The Main Exhibit Area of Fair lies north of World's Fair Boulevard with buildings and displays of fourteen hundred exhibitors on tree-shaded avenues radiating in rainbow colors from pure White Perisphere and Trylon. Extending diagonally to lower right from this Theme Center is richly embellished Constitution Mall leading to fountain-studded Lagoon of Nations and Government Zone where twin-towered Federal Building and exhibits of 62 nations center on seven-acre Court of Peace. Between Lagoon and Boulevard rises a twelve-acre Court of States group housing displays of most of thirty-five exhibiting commonwealths. South of Boulevard lies a two hundred eighty-acre Amusement Area, its quaint villages, gay restaurants, thrilling rides and shows fronting on Fountain Lake, scene of nightly fire and water shows.

CAN IT BE PURCHASED AT THE DIME STORE?

VERNA WULFEKAMMER
UNIVERSITY OF MISSOURI, COLUMBIA, MO.
CHAIRMAN, APPLIED ARTS DEPARTMENT

Yes, a scrapbook cover may be purchased at any dime store. What is its value to the purchaser? It serves as a protective cover for its contents—contents which may be prized highly by the author or collector of the assembled material.

What kind of a cover will you select for your photographs, your favorite poems, your sketches, your travel book, or what may it be? Will you have an ordinary dime store scrapbook cover or will you choose to have a distinguished one of your handiwork?

When a question similar to the latter was presented to an eighth grade art class which had planned to assemble material for a travel book, the answer was: "Yes, we can make scrapbooks that will be ours, each with an individual cover."

Before we discuss what the art class did, let us reflect a moment as to why the question was presented to the class. In the English class, Miss Holcroft had sought to find a theme of interest which would give the children an opportunity to study the essentials of good English in writing, reading, and speaking. Several of the children had travelled during vacation, while others had previous travel experiences; and, of course, all had a spirit of adventure which called forth a desire for more travel. With "Travel" as the keynote theme for the activity upon which they were to venture, plans were developed through class discussion as to its possibilities. The country each pupil had visited or should like to visit was chosen. Letters were written to travel bureaus and children of other countries.

Expression in the mother tongue was supplemented by illustrations in pencil, crayons, and ink. Maps of the visited land were drawn or commercial copies were obtained from travel circulars. The latter also furnished illustrations which were to be assembled in attractive form for a more permanent record in "My Scrapbook." Didn't each pupil have a real need for his book? Why should the art teacher assist in making possible a book which the pupil truly could call "My Travel Book"? Why didn't she say, "Yes, you can buy a cover at the dime store"?

Infrequently we have heard that art is a means of expression, a language. Have you found yourself in a situation when you searched for something to say? Children sometimes find themselves in such a position when subjects about which they know nothing, or in which they find no interest, are imposed upon them by the art teacher. Certainly these youngsters were filled with enthusiasm for the making of a most attractive book, its cover as well as its contents.

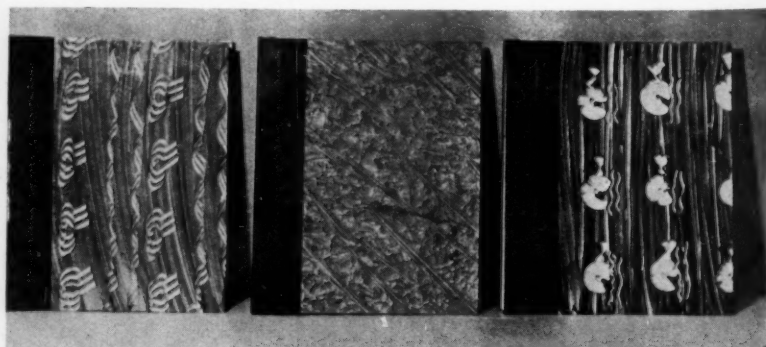
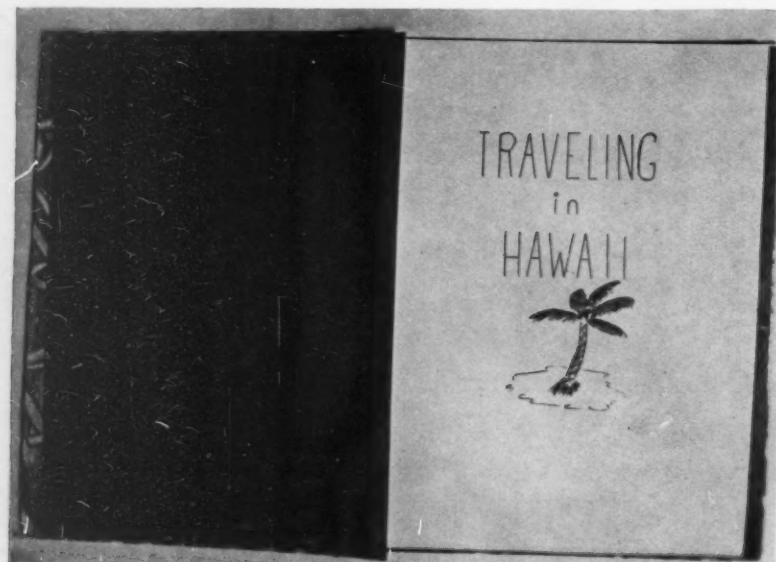
Size of books and possible medium for making the decorative cover paper were discussed and determined. Finger painting, a popular medium because of past experiences, made it one of universal appeal. Three class periods were spent for experimental purposes in making appropriate designs and in perfecting the technic of handling the medium. Each day's results were surveyed for its successes and further possibilities. Concisely the points observed were: size of pattern, number of repeats in the area, organization of the idea, dark and light effect, movement or rhythm felt, simplicity of pattern and interest it attracts.

You could have found no group of thirty-three youngsters with each more intent upon doing his best than in this art class. When the cover papers for the books were satisfactorily decorated, the binding cloth was selected by each pupil to make a most pleasing combination. Materials were measured, cut, and paper shellacked. Now, all was in readiness for the technical process of gluing and pasting. Written and oral directions needed to be observed for making the cover the very best possible.

When the covers were brought from the press in the last step of the making, only the expression of the proud young book binders could give the answer to the question: Was it a worthwhile activity? In the project the teacher gave the children an opportunity to experience that which cannot be bought at a dime store, namely: the experience of having accomplished something worthwhile, a realization of success, a knowledge of the qualities and behavior of materials, a vision of the need for a knowledge of art structure principles as applied to what makes an appropriate book cover, the habit of planning his work, the joy of creating designs; certain ideals such as cooperativeness, following directions, seeing his job well done, and a keener appreciation of books.

The travel books led to further art activities such as designing title pages, lettering, mounting illustrations, and reporting on the art of the folk they visited in their real or imaginary journeys.

Should this be these pupils' only experience in book binding? Have they learned all there is to know and appreciate of this fine art? Further activities in this craft would give opportunity for increased abilities in designing, handling the technical processes, knowledge of the broad possibilities in the craft, and a finer appreciation of the art in books. Standards of achievement may be progressive as those set forth by the traditional R's. Only through active participation in such projects can the pupils gain the educational offerings: creative activities, art structure study, and appreciational experiences.



ART INSTRUCTION FILMS

By ELIAS KATZ

In the past issues we have given basic information on what films are now available for art teaching, and some material on projection equipment. Henceforth we shall increasingly devote this column to the question of how art films can be and have been used most effectively in class room, museum, and for adult showings.

In this connection, we want very much to know of your practical experiences with the showing of films. We believe that your experiences would be helpful to others in the art field. So, if you have used films in your art work, please send us this information: name of film, where obtained, preparation of group for showing (if any), reaction of group to the film, your reaction to using the film. On the other hand, if you have difficulties of one kind or another in securing films, in using films, or in showing them, we also want to hear of them. Write directly to this Department of Design.

It is natural that much experimentation must be carried on in the matter of using films before we hit on the best methods of teaching with films. Such experimentation may be the informal type that teachers are always carrying on in the class room. For example, one art teacher found his classes falling asleep when he showed silent educational films, what with poor ventilation, the drone of the projector, etc. He enterprisingly rigged up a phonograph-radio attachment at a cost of \$4.50, and plays records with all silent films. Now his classes are always interested, and the students seem to get more out of the films.

On the other hand, more controlled research may give answers to many of the problems we face in the field of using art films most effectively. A study conducted by the writer in April 1937 at Theodore Roosevelt High School,* New York City, compared three methods of teaching a simple art process, the making of a paper mask, by means of a demonstration, a motion picture film, and a lecture. Each of several equated groups was given the film, demonstration, or lecture, on the making of a mask, during their first class room period (40 minutes). The second period they were each given a test, and began to work. At the end of the sixth period, all had finished.

Owing to limitations of the set up, it was impossible to come out with any absolute findings. However, it was found that the film demonstration was decidedly superior to the actual demonstration from the teacher's point of view. For in making the actual demonstration, the teacher had to prepare at least for one hour in advance, and took all period to complete a much-abbreviated demonstration. On the other hand, the film took fifteen minutes, in which the whole process was shown, and the students were ready to begin work immediately. Also, every one in the room could see the film, while only those nearest the teacher could see the demonstration clearly. On the other hand, the demonstration permitted the teacher to stop and answer questions as she went along, which could not be done with the film (unless the projector has a device which will permit the film to be stopped and viewed, without burning the film. It was interesting to note that the quality of the work turned out by the film group was very much the same as the demonstration group.

While this experiment yielded no conclusive evidence of the superiority of results obtained when using the film as a teaching device, it demonstrated that this type of process film is extremely practical for the situation which the art teacher in a high school faces. What with large classes, little time for work, and less time for preparation, the film provides convenient, concentrated material to assist the teacher.

(Next issue, more on how art people are using films.)

*Mr. W. W. Rogers, Principal, and Mrs. Gertrude Petersen, Acting Chairman of the Art Department, art classes of Miss Florence Ludins. Film used was "Make a Mask", produced by Art Films, distributed by Walter O. Gutlohn, Inc.,

Reviews of Art Instructional Films

THE MAKING OF A STAINED GLASS WINDOW. Three reels 45 minutes, 16 mm. and 35 mm. silent.

This film was made in the Department of Stained Glass of the Washington Cathedral in Huntingdon Valley, Pa. Each step in the making of a stained glass window is clearly shown, from the actual making of the colored glass to the final cementing and cleaning of the finished panel. Unfortunately the film is in black and white, where color would have been much more effective. It is also long for class room use, but may be condensed by omitting the second reel.

Distributed by the Metropolitan Museum of Art, 82 Street and Fifth Avenue, New York, N. Y.

THE MAKING OF WROUGHT IRON. One reel, 16 mm. and 25 mm. silent. In this film Samuel Yellin is shown making a section of a grille. The steps are shown: cutting, shaping and binding the various parts.

Distributed by the Metropolitan Museum of Art, 82 Street and Fifth Avenue, New York.

CONTEMPORARY ARTISTS. One reel, 16 mm. sound. A set of three newsreel glimpses at Ivan Mestrovic, James Montgomery Flagg, and W. T. Benda. Mestrovic is shown at work, in his studio, and also with his devoted wife and children. Mr. Flagg demonstrates one of his commercial illustrations of a pretty head. Finally, Mr. Benda shows some of his famous masks, using his wife as a model.

In this last section, we should have liked very much to see something of the technique in construction of masks which Mr. Benda employs in his work.

Distributed by Walter O. Gutlohn, Inc., 35 West 45 Street, New York, N. Y.

COLONIAL ARCHITECTURE. One reel, 16 mm. sound.

Beautiful photography of Greenfield Village, built by Henry Ford, a collection of famous buildings from all over the world. It contains Rose Cottage from Gloucester, England, Clinton Inn, built in 1831, a country store seventy-six years old, old post offices, courthouses, etc. This film could be used with classes and groups interested in early American architecture.

Distributed by Walter O. Gutlohn, Inc., 35 West 45 Street, New York, N. Y.

DRYPOINT-A DEMONSTRATION. Two reels, 16 mm. and 35 mm. silent.

This film was made in the workshop of the drypoint etcher, Frederick G. Hall. He first demonstrates the use of the drypoint needle, the diamond point, the roulette, and the graver. Next he etches a copper plate according to the artist's sketch, pulls and corrects a proof, and makes the final print. The film was supervised by Henry P. Rossiter, Curator of Prints at the Museum of Fine Arts, Boston. Distributed by the Metropolitan Museum of Art, 82 Street and Fifth Avenue, New York, N. Y.

NAVAJO CHILDREN. One reel, 16 mm. sound.

The experiences of a Navajo boy and girl in moving with their family, household effects, pets, horses, sheep and goats from their winter quarters to their summer home. The scene is New Mexico and Arizona. Following a day's journey by wagon, they camp for the night with other Navajos and after the evening meal sing native songs. In the morning the Navajo boys hold a marksmanship contest with bows and arrows. Another day's travel brings the family to their destination. We see the Navajos repairing their home, planting crops, caring for their sheep and goats, rug weaving. This film was intended for lower grades, but may be useful in art classes where Indian arts and crafts are being studied, or where the class is making scenes of Indian life.

Distributed by Erpi Classroom Films, Inc., 35-11 Thirty-Fifth Avenue, Long Island City, New York.

For further information write to Mr. J. Scott MacNutt, 72 Vandeventer Place, St. Louis, Mo.

The Cleveland Museum of Art, Cleveland, Ohio, will show a program of "Six Films on Art", February 26, 1939, at 3:45 p. m., at a regular Sunday afternoon program.

The Cleveland Museum of Art announces a course in "The Modern Art of Motion Pictures", presented by Milton S. Fox. Thursdays, 2.30 to 4.00 p. m., beginning February 2, 1939. The film will be considered as an art form and with relation to painting, aesthetics, montage, etc.

The art teachers of the New York City high schools have formed a committee on motion pictures. The first meeting was held at Benjamin Franklin High School, in January, 1939. Several subcommittees were formed to investigate such matters as methods of evaluating art teaching films, methods of using art teaching films, etc. This development should be watched with great interest by high schools all over the country. For further information communicate with Mr. Herman Getter, care of Design.

The Metropolitan Museum of Art conducts showings of motion pictures from the Museum's film library several times each week. Write directly to the Museum for their weekly schedule of film showings, Fifth Avenue and 82 Street, New York, N. Y.

MOTION PICTURES

Conducted by Elias Katz

Motion Picture Production

(Do you have a film production problem? Do you have films you would like to have reviewed and criticized constructively? Send your films and requests for information to Elias Katz, c/o DESIGN).

PHOTOGRAPHY

How many of us have manfully struggled with a kodak or Leica, trying to make the picture "fit" into the view finder, hoping against hope that luck would give us something worthwhile to show? And, wonder of wonders succeeding, at times?

Well, the process of photographing a movie is very much the same, with many additional disturbing factors. We must consider the high cost of the film, the length of the shot, the movement of the camera, the amount of light available, and the like. But essentially, it is true that if you can take a snap shot with a hand camera, you can make movies.

As we explained last month, every movie shot must be planned in advance. Assuming now that we have planned the shot, how can it best be filmed?

Most film amateurs are under the impression that the various adjustments of the motion picture camera are very complicated and difficult to handle. As a matter of fact, it is easier to operate a movie camera than a still camera. As far as setting the lens aperture, and setting the correct distance adjustment, are concerned, the adjustments for still cameras and for movie cameras are the same. However, on the still camera it is necessary to set the camera for different amounts of time at which the film is to be exposed, for example, setting the camera for a "time" exposure, for an exposure of 1/25 of a second, 1/50 of a second, and so on, according to the light conditions. In the motion picture camera, this particular adjustment is not necessary at all, since the exposure of each successive photograph in the film is fixed at 1/25 of a second in most motion picture cameras.

In other words, in order to set the camera lens correctly, you need only to determine the distance of the object from the lens, and the amount of light on the scene. To find the distance, there are various means available, from good old-fashioned tape measures, to mechanical range-finders for determining the distance. In any case, try to be as accurate as possible with finding of the distance, so as to keep the picture in focus.

From the technical point of view the second important factor to be considered is the amount of light falling on the subject to be filmed. As in still photography, motion picture film is sensitized emulsion on a cellulose base. This sensitized film is exposed to the scene being photographed. If there is too much light, the film will be overexposed, appearing too light; if too little light, the film will be too dark.

Most beginners in movie making fail on this very point, that their film comes out either too light, or too dark.

Since it is practically impossible to determine the amount of light by eye alone, the writer advocates the use of a photometer. This is a device which measures the amount of light on the scene. Several makes of photometers are on the market, but the writer has found the Weston photometer best for all around use, both still and motion picture photography. If you wish to find out more about this indispensable instrument, write to Design for further information.

Once we know the amount of light on the scene, and the sensitivity or "speed" of our film, we can then set the lens of the camera so that the film will be correctly exposed. With a good photometer, there is little excuse for ruining any film at all.

DESIGN

While technical requirements of adequate lighting are being met, most consideration should be accorded to the organization of lines, darks and lights, and textures in the scene, so as to communicate the subject matter in the finest possible way.

How difficult it is to explain in words what is meant by fine design and poor design in a motion picture shot! To those who are familiar only with American films, we can point to such an example as John Ford's "The Informer", with Victor MacLaglen. In this film, every shot from start to finish seems to have been conceived by an artist who was deeply conscious of the psychological effect of lines, shadows, and camera "angle", and carefully organized these elements to most effectively communicate his theme of the degeneration of a weak character.

Another example of good design in each shot is the currently running film, "Angels With Dirty Faces", with James Cagney and Pat O'Brien. When viewed from the design aspect alone, this film is indeed outstanding. For each shot throughout the film has been carefully designed to give its message, while at the same time bearing in mind that this message can be stated in terms of fine relationships of line, dark and light and texture.

While it is next to impossible to discuss design of the shot in the abstract, we can keep before us the fundamental principles of design in all are (rhythm, dominance and balance, and apply these principles specifically in this field. For example, every finely designed shot must have a center of interest, to which other portions of the scene must be related. As for rhythm, there must be rhythm both of the forms within the shot, as well as in the relationship of shots in the whole film. In other words, the basic principles of design are applicable when considering the material which is to be included in each shot.

We are now at the point where we have prepared the scene, set up the camera, loaded the film, and we are ready to press the button. How long should the shot be? A movie shot should be long enough to give a clear idea of what it is intended to show, neither more nor less. In addition, it should always be considered with relation to the shots which immediately precede and follow.

Obvious though this advice may be, most amateur films are full of glaring errors in length of shot. Too often the scene which should be short is long, and vice versa. The minimum a shot should be, except in unusual cases for special effects, is 5 seconds, or about 2 feet of 16 mm. silent film. A good length shot is about 5 to 10 feet in length, about 15 to 30 seconds. Beyond 15 feet in length, a shot must be carefully considered, for unless it is full of action in itself, it will tend to become monotonous.

While the shot is being taken, it is advisable to use a tripod. This will prevent unnecessary and undesirable movements of the camera. However steady your hand may be, the movement of the shutter, and the unwinding of the spring mechanism will have a tendency to jiggle the camera at least slightly. All tripods have, or can be equipped with at small cost, a swivel top. With this, you can move the camera at will from side to side, up and down, or you can keep it in a fixed position.

(Next month, we shall discuss the nature and significance of "editing" of the motion picture.)

GRAND ILLUSION



"Grand Illusion" is a powerful indictment of war, expressed in magnificent pictorial terms. Instead of showing scenes of conflict, the film takes us behind the lines, into the life of war prisoners. There, in bold relief, we find the bitter desolation and the broken lives which are the aftermath and the real results of war.

The director of the film, Jean Renoir, is the son of the great French Impressionist, Renoir. From his father he has caught the sweep and power of living, breathing humans, so characteristic of the elder Renoir's work. And of course he is heir to the tradition of fine design and pictorial organization of each scene. For, having studied and painted himself, his work with films has taken on far more consciousness of design, than the average director's, which is primarily concerned with story, and not at all with fine visual expression as well.

The story deals with two French aviation officers, one an aristocrat, the other a former mechanic, forced down in German territory, and captured by a German aristocrat and officer. They are sent to a prison camp, from which they try to escape. Finally they are sent to an impregnable fortress prison, under the German aristocrat's command. The German aristocrat admires the French aristocrat. But both realize that they are "useless" to society since their reign of power is past. But the French aristocrat, true to his own friends, calmly plans their escape, which can be effected only at the price of his own life.

Two of his friends manage to escape. They find temporary haven but, although they are happy here, they must leave. After hardships they escape over the border to Switzerland.

This brief outline can do little justice to the strength and power behind this attack on war. For the director conceives of war as a "grand illusion."

What makes this one of the memorable films from the art

point of view is the brilliant pictorial symbolism employed by the director throughout. The German aristocrat (played by Eric von Stroheim) becomes the symbol of the decadence of the whole aristocratic class, as is the French aristocrat who is so bored with life that he is willing to give up his own to free his friends. When the fugitives flee, the very landscape echoes of their fear and despair. When they find refuge, the sun once again begins to shine, and Spring warms the hearts of men again.

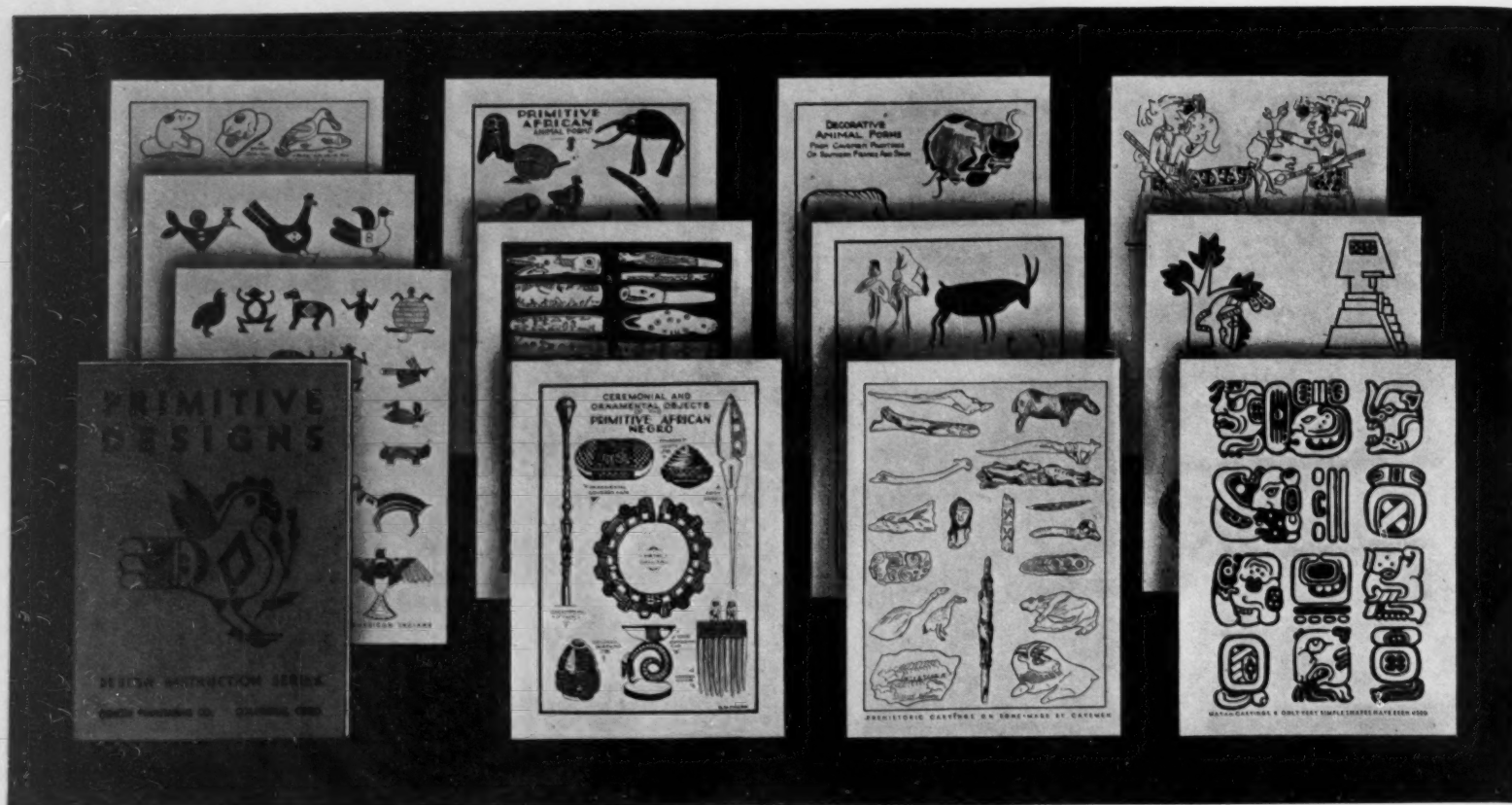
Each shot is carefully considered as a composition in itself, and actors and backgrounds are utilized to convey the spirit of the theme. Renoir films has done a job which his father would delight to see.

Distributed by World Pictures, Inc., 729 Seventh Avenue, New York City, available on 35 mm. sound only.

NEWS AND NOTES

THE EDUCATIONAL SCREEN, 64 East Lake St., Chicago, Ill., a magazine devoted entirely to visual education, is undertaking a project for the evaluation of educational films. Any teacher using films in class room or auditorium in any subject or grade is invited to join. The magazine supplies evaluation cards in booklets of ten, free; pays return postage; files all returns permanently; analyzes and prints the findings in monthly issues of the magazine. The teacher fills out a card for each film used, and mails it without cost or obligation. Write for your cards at once.

A new book is in the hands of the publisher, entitled, "Dynamic Drawing from Memory and Motion Pictures." It is a summary of the known experience with teaching memory drawing, with special reference to motion pictures. One purpose of the book is to show how the static effect of old-fashioned methods of teaching drawing can be counteracted.



A PORTFOLIO OF PRIMITIVE DESIGNS

LIMITED EDITION

\$1.00

POSTPAID

THIS PORTFOLIO WILL BE SENT TO YOU FREE

For each yearly subscription to DESIGN sent directly to us, we will forward on request, one portfolio of PRIMITIVE DESIGNS to you free of charge. For two yearly subscriptions you may have your choice between two of these portfolios or one plus a credit slip entitling you to the second of the series, which will be off the press soon.

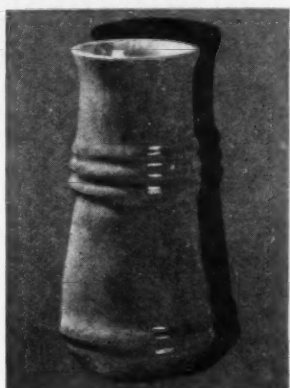
The material in this portfolio is printed in black on twelve sheets of stiff yellow stock and enclosed in a heavy folder of burnt orange color.

PRIMITIVE DESIGNS is the first of a series of five Design Instruction portfolios being prepared as an inexpensive, but necessary adjunct to the usual textbook on design. They will be of the utmost value to teachers and students. No one having interest in design and allied subjects should be without them.

This is your opportunity to acquire the first issue entirely without cost. Be sure to mention this advertisement in the letter accompanying your subscription order.

DESIGN PUBLISHING COMPANY

POTTERY MAKING



TEACHES THE BASIC PRINCIPLES OF ART WITH PRACTICAL APPLICATION

Correlated with other subjects, pottery making retains the basic principles of design, form and color and permits practical application of these elements as well as motivates the work in the subject with which it is correlated.

Here you will find the necessary ceramic colors and materials to do this romantic classroom project.

Clays, Majolica and Matt Glazes, Underglaze and Overglaze Colors, Glass Colors, Modeling Tools, Brushes and Pottery Decorating Kilns. Complete line of materials and chemicals for the Ceramic Arts.

Write for information and prices

B. F. DRAKENFELD & CO., INC.
45-47 PARK PLACE NEW YORK CITY

RECORD ATTENDANCE EXPECTED FOR CHICAGO ANNUAL A. C. S. MEETING

To duplicate the outstanding success of the American Ceramic Society meeting held in Chicago ten years ago, the various local committees in charge of affairs for the coming forty-first annual meeting have been extremely active handling the many necessary details for an expected record attendance.

The first major activity for the meeting to be held at Chicago's Stevens Hotel, April 16 to 21, will be the Orton lecture, scheduled for the Grand Ballroom on Sunday evening, April 16 at 7:00 p. m.

A tentative plan for Monday evening calls for a Bavarian type of entertainment, holding open house, with music by a German band. Singers and other entertainers will be included on the program.

Tuesday evening has been set aside for the usual dinner dance. From 7 to 9 p. m. a special orchestra will furnish music during dinner, and singing and playing strollers will be present. Admission for this event will be 2.50 per plate, tax included.

Student-alumni dinners are to be held Monday evening at locations chosen by the various college representatives. The dinners will be between 7 and 9 p. m., to be followed by the students' reception in the Stevens Boulevard Room, 9 to 11:30 p. m.

The entertainment committee reports that Wednesday is to be an open night, but for those who would like to make the tour the executive committee has made arrangements for a group to visit the color press departments of the Chicago Tribune. This tour is to be followed by attendance at a broadcast from the studios of WGN. Reservations for the broadcast have been limited to 250 persons.

For the entertainment of the women attending the annual meeting, Wednesday has been set aside for a tour of the world famous department store, Marshall Field & Co., beginning approximately at 10:00 a. m. The tour will be followed by a bridge luncheon, a talk and demonstration on table settings, and possibly a style show.

A general session of the meeting has been scheduled for all day Monday, April 17, in the North Ballroom. The session will convene between the hours of 9 a. m. and 5 p. m.

COLOR STUDIES

The following subjects are still available:

- Pewter Jug
- Clouds
- Purple, White & Gold
- Decorative Landscape
- Spring
- Mirror
- Enameled Bowls
- Canal at Amsterdam
- A Group of Geese
- Summer Breeze
- Dutch Interior
- Haarlem Windmill
- Landscape
- Dutch Interior
- Hunting the Deer
- Surface Patterns
- Lane in Devonshire
- Decorative Landscape

20c each

12 for \$2.00

DESIGN PUBLISHING COMPANY, COLUMBUS, OHIO



SUGGESTIONS FOR CLASS GIFTS

DESIGN offers a carefully selected group of small decorative animals, figurines, statuettes, vases, bowls, from the Pereny Pottery. Ideal as individual, or class gifts.

Prices are from 20c to \$15.00. Special prices on large orders. All prices F.O.B. Columbus. Small charge for packing. Send orders or inquiries to

DESIGN PUBLISHING CO.

20 South Third St.

Columbus, Ohio

RENEW YOUR SUBSCRIPTION PROMPTLY!

WE CANNOT PROMISE TO SUPPLY BACK ISSUES, BUT WILL DO OUR BEST TO HELP KEEP YOUR FILES COMPLETE. ISSUES ARE EXHAUSTED RAPIDLY.

PUPPETRY IMPRINTS

Send 6c in stamps for a copy of the 1938-9 Puppetry Bulletin, which describes over fifty books on puppets, and tells where to get puppets and puppet supplies, shows and instruction for every home and school requirement.

PAUL McPHARLIN

155 Wimbleton Drive Birmingham, Michigan

NATHANIEL KAZ, Sculptor

Continuing its policy of launching artists of the younger generation (Fredenthal, Guglielmi, Levine), The Downtown Gallery at 113 West 13 Street, New York, announced the debut of Nathaniel Kaz, twenty-two year old sculptor, whose first one-man show opened on February 14th. In recent months, considerable attention has been directed to the medium of sculpture, and it is perhaps timely to present a full-length portrait of this young artist, who has been represented in group shows at the Whitney Museum, the Brooklyn Museum and the Sculptors Guild Outdoor Show in New York; the Chicago Art Institute and the Washington Museum of Modern Art.

Kaz was born in 1917 in New York City. His career has been exceptional, illustrating that occasionally a child prodigy continues his development well beyond the "precocious" stage. At the age of eleven, then a student of the sculptor Cashwan, Kaz was awarded a cash prize for his self-portrait in the Michigan Artists' Exhibition at the Detroit Art Institute. On his return to New York in 1930, he enrolled at the Art Students League, studying with Bridgman for four years to obtain training in the antique.

The twenty-two examples on display, all produced since 1931, form an impressive record of the artist's creative achievement. They outline definitively the stages of his development, based as it is on a thorough, academic training. The fresh viewpoint combined with the eager approach and vitality of youth give his portraits, figures, groups, etc.—in all dimensions—a sense of assurance, a bold sense of accomplishment so rarely found in contemporary sculpture. Kaz employs a variety of materials and techniques, although that of direct carving is his favorite method. He delights in both the color and texture of the stone or wood he uses, selecting for his ultimate expression what he considers—most sympathetic to the character of the subject. He enjoys the play of one form against another, of using a variation of surfaces to create textural contrasts. Yet, each example is a complete unit, solidly conceived and architectural in its form.

The exhibition will continue for three weeks in the daylight gallery, closing on March 4th. During this period, paintings by Karfiol, Kuniyoshi, Marin, O'Keeffe, Sheeler, Spencer, Cikovsky and the younger group will be on view in the main galleries.

BACK ISSUE EXCHANGE

If you wish to obtain a back copy of DESIGN to complete your files and so far have been unable to do so, or if you have back copies which you are willing to sell, you will be interested in this service.

To Sell

Each month we will list those back issues which have been requested. If you have a copy of one or more of these and are willing to sell, kindly notify us to that effect. Do not send the magazines until instructed to do so. If your copy is still in demand when your notice is received, we will forward payment and instructions for mailing. The list price for the issue affected will be paid for all copies accepted.

To Buy

If you need a copy of DESIGN to complete your files or for special reference, send us your name and address and tell us what issue or issues you want, and we shall try to secure them through this exchange. Copies thus obtained will be charged somewhat above the list price to cover the cost of postage and handling.

KNUD MERRILD, Painter

An exhibition of oil paintings, gesso wax watercolors and non-objective space paintings by Knud Merrild opened Wednesday, February 1st, at the Boyer Galleries, 69 East 57th Street. The exhibition will continue until February 21st.

Knud Merrild is a Danish painter, sculptor and author who came to New York in 1921 and six years later settled down in Los Angeles. As a student in Denmark he very early became interested in the principles of modern art and after spending four years in the Arts and Crafts School was forced to leave because of his "extreme radical view on modern art." Nevertheless, his debut in the Copenhagen Fall Salon, 1916, won him recognition. For a short time afterward he studied at the Royal Academy of Fine Arts and formed a society, Anvendt Kunst, which advocated the development of functionalism in Arts and Crafts. Then followed several awards for travel and study in the Scandinavian countries and in England where, after the grant-in-aid was consumed, Merrild found it necessary to support himself by working as a laborer. In 1921, he came to New York, met the Dane, K. G. Gutzsche on a scaffold in a Broadway theatre which they both were decorating, and the following year the two left for California.

In Taos, they met D. H. Lawrence and spent the winter with him. The conversations and events of that memorable sojourn have been recorded in Merrild's book, "A Poet and Two Painters, a memoir of D. H. Lawrence," which was published by George Routledge and Sons, Ltd., London, in 1938. Merrild continued on to Los Angeles where he has since resided, active as co-founder of the now defunct Modern Art Workers, 1925, and of the American Artists Congress, Los Angeles branch, 1936. Since his debut in America at the Belmaison Galleries, he has had one man shows at the Santa Fe Museum, the San Francisco Museum of Art and the Boyer Galleries, Philadelphia. He has been awarded eight prizes of merit for paintings, sculpture and arts and crafts. He says: "or three years I worked nearly day and night. Every day a housepainter, holidays a painter or sculptor, evenings attending lectures and directors meetings and, last but not least, in the time I had left, the writing of "A Poet and Two Painters."

Merrild believes in "pure art" divorced from representation, in absolute beauty and in classic order. He also believes in the emotional possibilities of interrelated line, plane, mass, color and texture. His art has been called "visual music." The non-objective space paintings are compositions in which are included such diverse materials as corrugated board, glass, wire, moulding and linoleum. In the introduction to the catalogue of the present exhibition Dr. Grace L. McCann Morley, director of the San Francisco Museum of Art, writes: "It is, therefore, truly gratifying to come upon an artist whose work at once convinces by its sureness of technical handling and satisfies by its realization of the aims it sets. Such an artist is Knud Merrild."

Merrild's work is included in the collections of: Museum of Modern Art, New York, Galka Scheyer, Hugh Walpole, Walter C. Arensberg, Mrs. L. M. Maitland, Marcel Duchamp, and many others.

The American edition of Merrild's book, "A Poet and Two Painters," published by the Viking Press, New York, has just been released. Autographed copies will be on display at the Boyer Galleries.

See the inside back cover for a bargain. This is your opportunity to subscribe to two art education magazines at only a small increase over the cost of one.

ART EDUCATION COLOR PRINTS

inexpensive
good color
educational
well selected
many schools
of painting
many subjects
Christmas ideas

FOR ● ● ●
**ELEMENTARY, HIGH,
ART SCHOOL WORK
ADULT EDUCATION
ART APPRECIATION
CHRISTMAS GIFTS**

Instructors' Texts
Available for
Two Cents Each

DESIGN PUBLISHING COMPANY

CLAYS

THAT
HARDEN
WITHOUT
FIRING



MODELED LIKE ANY MOIST CLAY

Schools can make durable and beautiful pottery without either kiln or oven firing! Pottery made with these clays by various hand methods or thrown on a wheel is self-hardening. Modeled objects may be decorated with enamels, tempera, etc., but are sometimes left in the natural colors to resemble native Indian or Mexican pottery.

Complete Information, Illustrations and Directions Mailed on Request. Write Department D.

AMERICAN ART CLAY COMPANY
INDIANAPOLIS, INDIANA

CHANGE OF ADDRESS

Please inform us well in advance of any change of address. This will aid in preventing the loss of copies of DESIGN, as the post office does not forward magazines unless they have received the forwarding postage.

OUR SELECTION OF DECORATIVE FLOWER STUDIES SENT FREE

With each yearly subscription to DESIGN sent directly to us we will send postpaid on request our selection of five decorative flower studies free of charge. Or for two yearly subscriptions we will send twelve decorative flower studies free of charge. They will come to you mounted on colored stock 9x12 inches. These studies will be found very helpful to classroom teachers, art teachers, and students of design. They will be a great help in drawing flowers, making designs, and decorative flower arrangements. No art teacher should be without them. Send in your subscriptions at once and take advantage of this special offer.

These studies sold separately.
Five flower studies \$1.00.
Twelve flower studies \$2.00.

ARTIST'S MATERIALS

RECOMMENDED BY OUR STAFF

Chalks

American Art Clay Co., Indianapolis, Indiana. Amaco products.
American Crayon Co., Sandusky, Ohio.
Poster, Pastello, Amrite, Hygieia.

Crayons

American Crayon Co., Sandusky, Ohio
Crayonex, Crayograph, Payons, Pastello.
American Art Clay Co., Indianapolis, Indiana. Amaco products.

Finger Paints

Binney & Smith Co., 41 E. 42 St. New York City.
American Art Clay Co., Indianapolis, Ind.

Ink

Charles M. Higgins & Co., Inc., 271 9th St., Brooklyn, N. Y. India Inks.
Sanford Ink Company, Congress and Peoria Sts., Chicago, Ill. Spatter Ink.

Marionettes

Muller Marionettes, 1324 Ashland Ave., Evanston, Ill. Send 10c for catalog.
Hazelle's Marionettes, 822 Broadway, Kansas City, Mo.

Marionette Kits

Hazelle's Marionettes, 822 Broadway, Kansas City, Mo.

Modeling Materials

American Crayon Company, Sandusky, Ohio. Milo modeling material Formwell.
American Art Clay Co., Indianapolis, Indiana. Amaco products.

Show Card Colors

American Crayon Company, Sandusky, Ohio. Prang Tempera.
American Art Clay Co., Indianapolis, Indiana. Amaco products.

Watercolors

American Crayon Company, Sandusky, Ohio. Prang products.

CERAMIC SUPPLIES

Ball Mills

Pereny Pottery Co., Columbus, Ohio.
The Claycraft Co., Columbus, Ohio.
The Denver Fire Clay Co., Denver, Colo.

Banding Wheels

Kaefer Manufacturing Co., 805 Vine St., Hamilton, Ohio. "Star" banding wheel.
B. F. Drakenfeld & Co., Inc., 46 Park Place, New York City.
The Denver Fire Clay Co., Denver, Colo.
The Claycraft Co., Columbus, Ohio.

Clays and Glazes

American Art Clay Co., Indianapolis, Indiana.
B. F. Drakenfeld & Co., Inc., 46 Park Place, New York City.
The Claycraft Co., Columbus, Ohio.
The Denver Fire Clay Co., Denver, Colo.
Pereny Pottery Co., Columbus, Ohio

Kilns

American Art Clay Co., Indianapolis, Indiana.
Denver Fire Clay Co., Denver, Colo.
Pereny Pottery Co., Columbus, Ohio
The Claycraft Co., Columbus, Ohio.
B. F. Drakenfeld & Co., Inc., 46 Park Place, New York City.
Pewabic Pottery, 10125 E. Jefferson Ave., Detroit, Mich.

Potter's Wheels

Pereny Pottery Co., 842 No. Pearl St., Columbus, Ohio.
Kaefer Manufacturing Co., 805 Vine St., Hamilton, Ohio. "Star" products.
American Art Clay Co., Indianapolis, Indiana.
B. F. Drakenfeld & Co., Inc., 46 Park Place, New York City.
Denver Fire Clay Co., Denver, Colo.
The Claycraft Co., Columbus, Ohio.

ODDITIES AT THE FAIR

NEW YORK—Here are a few of the strikingly unusual things visitors will find at the New York World's Fair, 1939.

A parachute tower from which visitors may "bail out" at an elevation of 250 feet and be sure of a "happy landing."

Revolving "magic carpets" from which you may look down as from a height of two miles upon "The City of Tomorrow" inside the 200-foot Perisphere.

A "Tree of Life" carved from the trunk and branches of an elm planted in Connecticut in 1781 by Revolutionary War prisoners.

"Steve Brodie" jumping six times a day from a reproduction of the Brooklyn Bridge.

The most valuable wheat field for its size in the world in full growth.

Five million dollars worth of diamonds, rubies, emeralds and other gems in one glittering display.

The steel-walled bathysphere in which descent has been made miles down in the black depths of the ocean.

"Rocket gun" by which passengers will be shot to the moon, or Mars someday—perhaps.

The model of a human eye so large visitors may enter it and look out upon the Fair's busy scene just as if the eye were doing the looking.

Two hundred blooded cows being milked daily on a revolving platform.

An orange grove transplanted intact all the way from Florida.

Automobiles with living drivers in hair-raising collisions and flying somersaults.

The largest opal in the world.

An oil well in operation with real drillers in the "cast."

The largest model railroad ever constructed.

Puppets 14 feet tall dramatizing the contents of the familiar bathroom medicine cabinet.

Displays of rare orchids, renewed every three days by plants flown to the Fair from Venezuela.

The tremendous discharge of 10,000,000 volts of man-made lightning.

A Brazilian exhibit building erected on stilts.

A floor made of cotton.

Ricksha runners from South Africa six and a half feet tall and clad mostly in feathers, horns and beads.

A waterfall cascading from the high roof of a building.

Mural paintings that change their colors while you're looking at them.

Fireworks set to music in related patterns of color and light.

A city entirely populated by midgets.

An automobile speedway half a mile long on top of an exhibit building.

Mighty snowstorms sweeping down out of a clear Spring sky.

A building turned inside out with its roofbeams on the outside.

Moving chairs traveling around in a building so visitors won't have to walk.

A flight to Venus so real you'll swear you've been there and met the folks.

The tallest mural paintings in the world.

A model of New York City so large that the Empire State Building is reproduced 23 feet tall.

A sphere 200 feet in diameter seeming to revolve on jets of water, like the little silver ball in the shooting-gallery.

A fountain that sings.

Paintings that have to be destroyed every night and done all over again next morning.

A "Fountain of the Atom," with electrons and protons dancing around a pulsating shaft of light.

ART FILMS

An organization for the production
of motion pictures in the art field.

● **CREATIVE DESIGN IN PAINTING.** A demonstration by Professor Charles J. Martin, landscape painter, of the organization of lines and areas within a rectangle, and the painting of a landscape in water colors, based upon these principles. 1 reel, 16 mm. silent, \$2.00 per day, \$25 per print.

● **CREATIVE PAINTING OF LANDSCAPE.** Professor Martin shows how an artist selects and interprets different aspects of a landscape in terms of water color medium. The scenes were taken in and near Provincetown, Mass. 1 reel, 16 mm. silent, \$2.00 per day, \$25 per print.

● **LYND WARD AT WORK.** The noted American graphic artist engraves a block for his novel in woodcuts, "Vertigo", showing the complete process of wood engraving. 1 reel, 16 mm. silent, \$2.00 per day, \$25 per print.

● **WILLIAM GROPPER AT WORK.** A stirring illustration of "Woman Defending Her Home", by William Gropper, Guggenheim Fellow in Art, and exhibitor in the Metropolitan Museum of Art. 1 reel, 16 mm. silent, \$2.00 per day, \$25 per print.

● **MAKE A MASK.** A simple demonstration by Florence Ludins, teacher of fine arts in New York City secondary schools, of the making of a papier mache mask, especially adapted for Junior High School and Senior High School levels. 1 reel, 16 mm. silent, \$2.00 per day, \$25 per print.

Produced by

ART FILMS

ELIAS KATZ, Director

69 Bedford Street

New York, N. Y.

Chelsea 2-6962

Exclusively distributed by

WALTER O. GUTLOHN, Inc.

35 West 45 Street

New York, N. Y.

Bryant 9-9848

For information and rentals, write directly to distributors.